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The Premium Collection

Volume one

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Advanced Photoshop

The Premium Collection Volume one

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Welcome, one and all

Whether you're an aspiring Photoshop artist or you're already making waves in the world of creative design this publication aims to expand your technical know-how even further and inspire you to develop and fine-tune your Adobe app skills.

Advanced Photoshop – The Premium Collection is a glorious tome packed full of inspirational artwork, outstanding tutorials and helpful technical guides.

If you're looking out for new styles and techniques to try out then you may find inspiration in the stunning Insight portfolios scattered around the book. We hunted high and low for the best digital artists making waves with their unique way of using our favourite software package.

You may know how to carry out everyday tasks in Photoshop without giving it a second thought. However, there are so many hidden techniques and powerful procedures that can be carried out in Photoshop you'd be pretty hard pushed to find anyone who knows the program inside out. If you want to swot up on some of the lesser-known techniques then check out our Insider Info pages.

Of course, the most important part of being a Photoshop addict is being able to try out new techniques and create stunning images. From page 66 onwards you will find a wonderful selection of Masterclass and Workshop tutorials from a pick of the best professional artists. You can use these step-by-steps to inspire you to create new projects from scratch or alternatively, use the files included on the free CD enclosed to follow the projects from start to finish.

Add to that a bunch of entertaining and informative features, resource guides and hardware round-ups, and you have a real treat in store!



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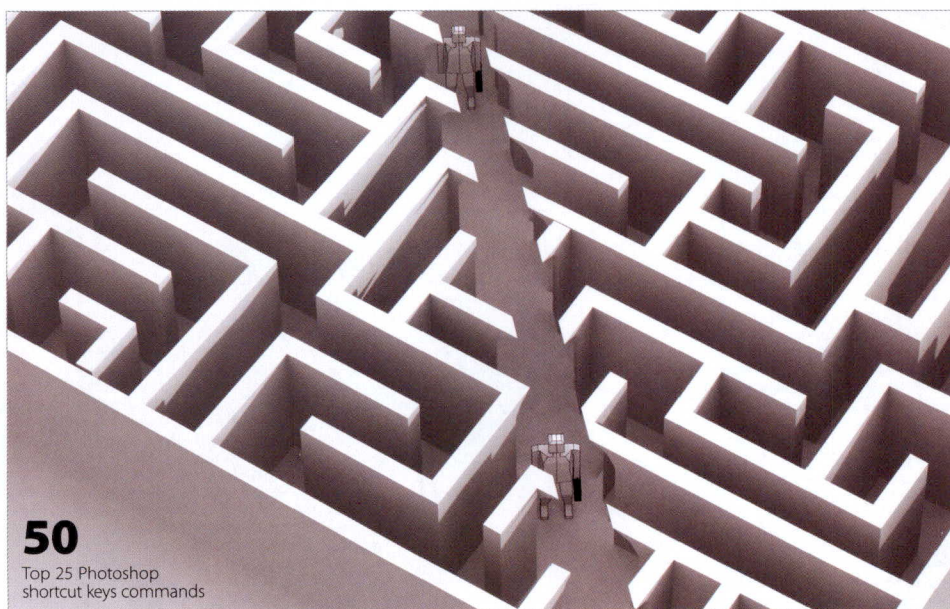


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James Jean

"I didn't know anything about illustration – or art, for that matter – until I started art school. But when I first picked up a paintbrush, I knew I'd found my calling."

So says James Jean, former alumni of the New York School of Visual Arts, now resident of LA, where he counts DC Comics, *TIME*, *Rolling Stone* and Atlantic Records among his many prestigious clients. How did he land the briefs?

"I hit the pavement and walked right into the offices of DC Comics. That was pretty much it," he says. "I'm notoriously passive in all aspects of my life, so it's been my great fortune that my website does most of the work for me."

He puts the usefulness of Photoshop in context: "For me, the sketch stage is the most important. The essential structure of the whole picture, the life-force of the drawing, originates in the sketch. With some of my pieces, I take it to the halfway point in terms of rendering and painting, and finish the rest in Photoshop."

He's a dedicated fan of Wacom's Intuos3 ("Once I'd tasted that fruit, there was no going back," he says), but his view on Adobe's app is an interesting one.

"I approach Photoshop as a printmaking tool," he explains, "using layers to build upon the original drawing. Even in printmaking class, I would run a pencil drawing I'd done in a press under an etching plate to see what effect it would have, or paint on top of monoprints. Photoshop is a natural extension of that thinking. After applying basic colour, I use mostly layer effects to achieve depth. I also scan in hand-painted textures to develop the picture further. I do whatever it takes."

www.jamesjean.com

BEST LIFE BABIES: "Germany's Best Life magazine asked me to illustrate an article about the different ways couples can start a family. The empty silhouette is the projection of a couple's desire to have children"



SIGUR ROS: "This illustration accompanied a magazine interview with the Icelandic band Sigur Ros. Their studio consists of an indoor pool converted into a studio, so I immediately thought of depicting them in a 'pool of sound.' They are known musically for creating complex and fragile textures, so I have them floating among coral in a composition that hopefully evokes their unique sound"

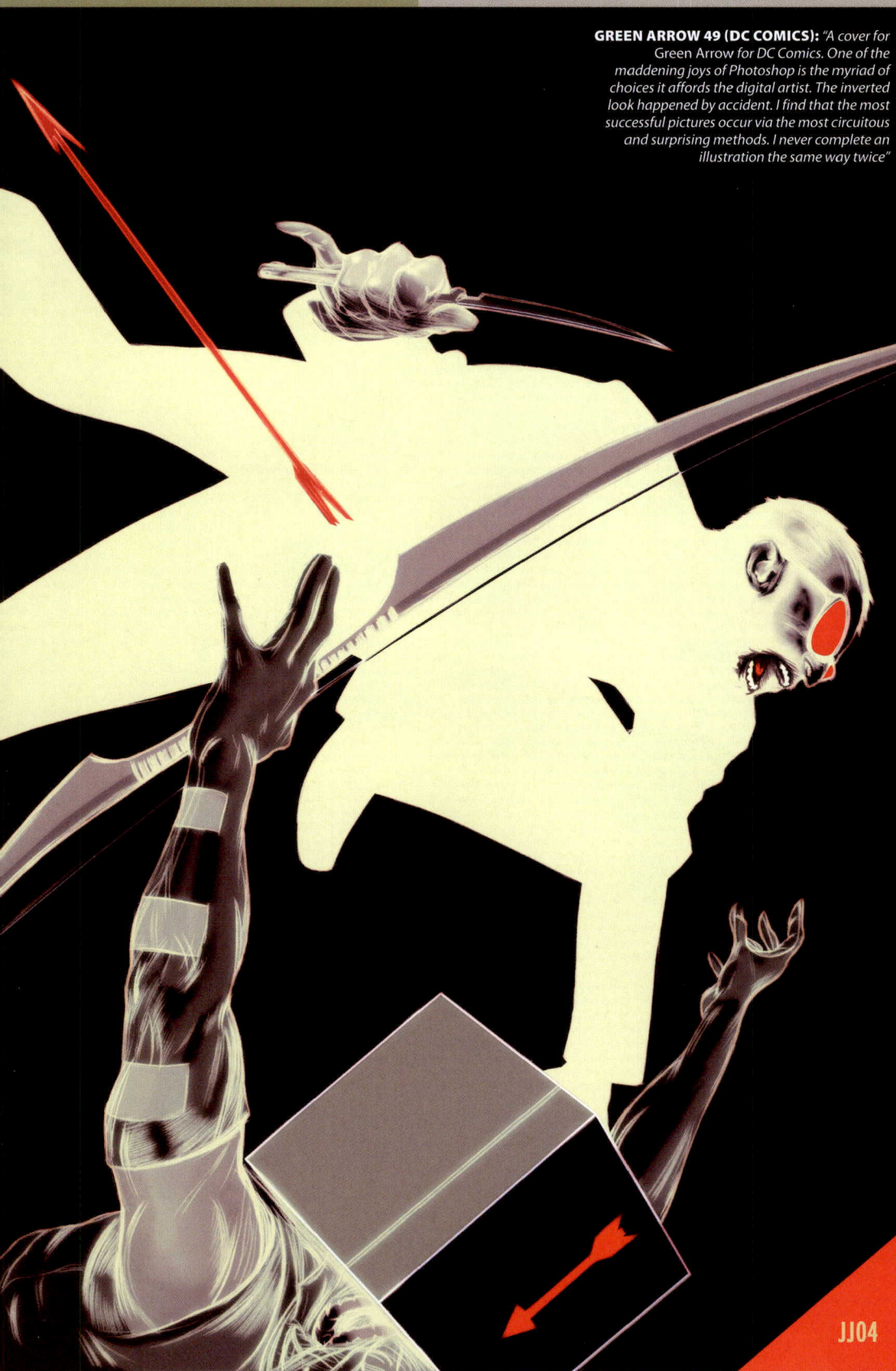


RUNAWAYS #12 (MARVEL COMICS): "A cover for a popular Marvel Comics series. The story in this issue takes place in St. Patrick's Cathedral in New York. Right across the street from the cathedral, there's a terrific Art Deco statue of Atlas in the Rockefeller Centre. I had a vision of the superhero characters caged in the globe held by Atlas, the original Incredible Hulk"

BATGIRL #45 (DC COMICS): "This remains one of my most popular comic book covers, depicting the new Batgirl dressed in the old Batgirl costume. I created the halftone pattern using the Colour Halftone filter in Photoshop"



GREEN ARROW 49 (DC COMICS): "A cover for Green Arrow for DC Comics. One of the maddening joys of Photoshop is the myriad of choices it affords the digital artist. The inverted look happened by accident. I find that the most successful pictures occur via the most circuitous and surprising methods. I never complete an illustration the same way twice"



SUBWAY TARGET: "Retailer Target bought out an entire issue of the New Yorker and asked me to contribute an illustration to its campaign. The only stipulations were that the illustration had to reference New York, contain the Target logo and use red and grey. I had a lot of fun with this one, since they gave me a free rein"



Feature

Designing new world

The powerful program we know today began life as a homemade app in the Eighties. Jason Arber looks at where it all went right for Adobe's creative colossus

BY JASON ARBER





From magazine covers to adverts to subversive photomontages, Adobe Photoshop is the de facto image editor for pixel-based images, and has seeped into every aspect of design, illustration and photography. It has even managed to infiltrate the wider world, becoming an alternative word for any kind of digital image manipulation. From its beginning, Photoshop has always been an application that's been in the right place at the right time. Here we look back at its key developments and its dizzying rise in popularity.

Adobe's flagship product is so synonymous with digital art and retouching that Photoshop has become a verb among its users and adherents: almost any kind of image manipulation is described as Photoshopping. Adobe frowns on this practice, feeling that it undermines its trademark, but the company has the same uphill struggle to stop people using the term as experienced by one electrical manufacturer who tried to prevent people from saying they were "hoovering the carpet".

It's a sign that Adobe Photoshop has not only become ingrained in the lives of designers, but that it has also started infiltrating the mainstream.

Home-grown talent

Salon.com ran an article entitled *The Photoshopping Of The President* about the rise of home-made satirical images of America's chief executive. The feature quoted Henry Jenkins, director of the Comparative Media Studies program at MIT, who has tracked Photoshop's role in critical commentary since the application's debut. "It used to be that you saw something done in Photoshop and you'd immediately forward it for the sheer novelty of it," says Jenkins.

Adobe licenses Thomas Knoll's Photoshop



Adobe Photoshop™
Macintosh version 1.0.7

Thomas Knoll, John Knoll, Steve Guttman and Russell Brown

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Adobe Photoshop 1.0



Adobe Photoshop™
Limited Edition 2.5

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Adobe Photoshop 2.0

Codename: **Fast Eddy**
Gave us: **Pen tool, Duotones**
and support for **CMYK**

Adobe Photoshop 2.5

Codename: **Fast Eddy**
Gave us: **The first Windows**
edition (**Brimstone**)

1988

1989

1990

1991

1992

"WE CHOSE PHOTOSHOP AS THE WORKING NAME, FULLY EXPECTING WHOMEVER WE SOLD THE PRODUCT TO WOULD DO MARKET RESEARCH AND CHOOSE A BETTER NAME"

THE APP IN ACTION

NOWWASHYOURHANDS

www.nowwashyourhands.com



NOWWASHYOURHANDS produces a quarterly A1 newsletter featuring news and company information on one side and a poster image on the other. To coincide with the launch of its new NWYH Stock Images library, NOWWASHYOURHANDS wanted to create an iconic image that summed up the collection.

The building was shot on medium-format film using a Mamiya RB67, while the figure was shot separately on the same day to match the lighting conditions at the top of some outside steps. Another image of the figure was shot in digital format with a Nikon D70 for the reflection in the window.

High-resolution drum scans were then produced and the images were comped together using Photoshop CS2. The trick to creating a convincing image was to match the blur and film grain between the two images and to ensure that the colour balance between the figure and the building was as close as possible. The reflection in the window was the icing on the cake and this convinced many people that the image was in fact real!

THOMAS KNOLL, PHOTOSHOP CREATOR

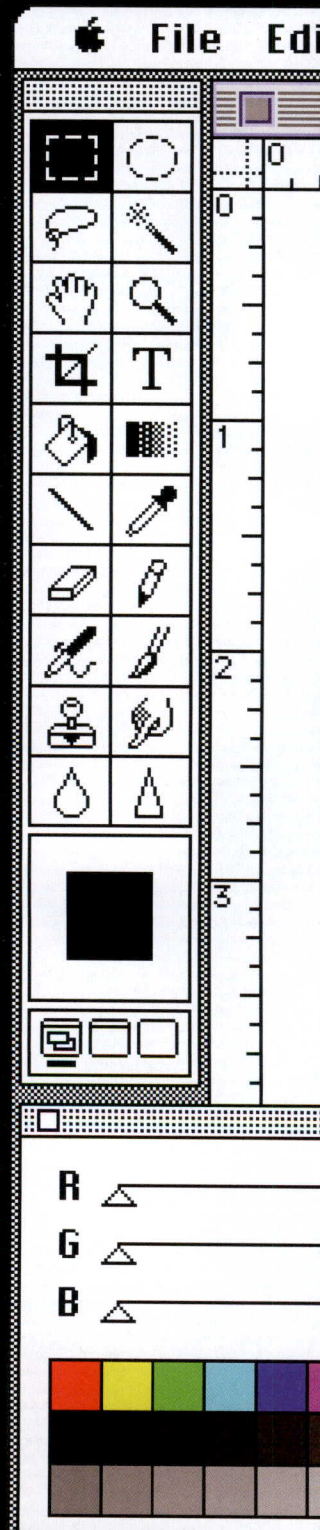
"Now people are more discriminating. In the same way that we don't cut out every political cartoon and stick it on our refrigerators, we no longer forward every Photoshop image we receive."

If Photoshop's dominance both creatively and culturally is now an accepted fact, it was not always the case. In the late Eighties and early Nineties, heavy-duty image manipulation was an area that belonged to specialised hardware and software combinations, such as Barco Creator, which ran on the Silicon Graphics Indigo 2 workstation. Professionals scoffed at Photoshop's early capabilities, with digital manipulator Michel Tcherevkoff stating as late as 1997 that the difference between Creator running on SGI and a Mac or PC using Photoshop, is like the difference between a street car and a racing car – both get you to McDonald's, but one gets you there a lot faster.

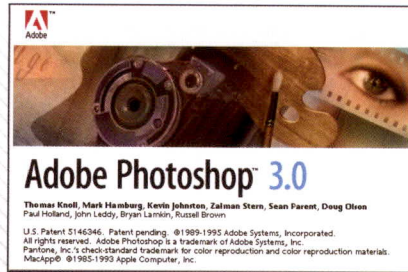
A rough start

Photoshop began with two brothers, John and Thomas Knoll, whose father owned one of the first Apple II computers and was passionate about photography: two elements that were to have a profound impact on the brothers. In 1987, John Knoll was working at George Lucas's Industrial Light and Magic visual effects company, while Thomas was studying for his PhD in image processing. Frustrated by his Apple Mac Plus's inability to display greyscale images, Thomas decided to write his own code to do it. Collaborating with his brother, he finally produced an application called Display, which with a few subsequent tweaks also managed colour images, adjusting their gamma, levels, balance, hue and saturation.

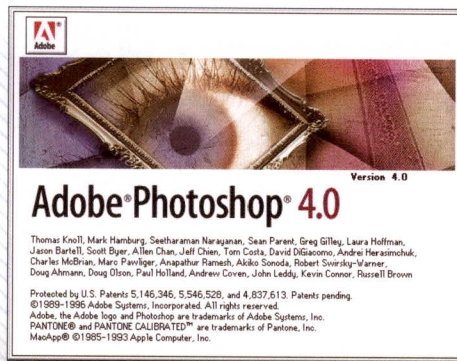
After a quick name-change to ImagePro in 1988, the Knolls started hawking their finished application around to software companies, but it was met with very little enthusiasm. Only Adobe and scanner manufacturer Barneyscan showed any interest (early versions of Photoshop were bundled with Barneyscan's scanners under the name Barneyscan XP). Eventually finding a permanent home at Adobe, Photoshop 1.0



Designing a new world



Adobe Photoshop 3
Codename: **Tiger Mountain**
Gave us: **Layers!**



Adobe Photoshop 4.0
Codename: **Big Electric Cat**
Gave us: **Adjustment Layers** and **editable type**

1993 1994 1995 1996 1997

Mode Image Select Window



was released in February 1990 for the Macintosh platform. Photoshop's final name was almost an accident. In an interview for Photoshop Soup2Nuts 2006 – a conference that raises funds for digital imaging education and technical training for those who are economically limited – Thomas Knoll described the process.

"We chose PhotoShop as the working name, fully expecting whomever we sold the product to would do market research and choose a better name. Adobe spent several months doing research on various names and eventually chose to call it Photoshop. The only change they ended up making was to make the 's' in Photoshop lower case."

Desktop drive

Since 1990, Photoshop has grown into a mammoth application and generated hundreds of millions of dollars for Adobe. The incremental changes that the Knolls and the programmers at Adobe introduced, coupled with the increasing processing power of desktop computer systems, saw the application being adopted by more and more designers, supplanting specialist hardware solutions. Together with QuarkXPress, Aldus (later Adobe) PageMaker, Adobe Illustrator and Macromedia Freehand (now Adobe), and technologies such as PostScript and scalable fonts, Photoshop was responsible for the birth of desktop publishing (DTP). This put pixel-specific control of design into the hands of designers for the first time and

led to a creative explosion in the visual arts. As a sign of its evolutionary nature, version 1.0 is clearly identifiable as Photoshop. It had a limited set of controls compared to its modern counterpart, but many of the key features that are still used today were already in place for the application's launch. Perhaps the biggest limitation with the early versions of Photoshop was the lack of layers. Photomontages were possible, but it meant juggling multiple source files and saving temporary files. Once an image had been copy-and-pasted and then deselected, it permanently fused with the background image.

Hardware was another important consideration. Although Photoshop was capable of manipulating colour images from the get-go, colour monitors were still extremely rare, and 16-bit calibrated monitors rarer still. It took a brave soul to try to colour-correct an image using a greyscale monitor, although it was possible in theory if you could visualise how adjusting the Levels might affect an image.

Image selection was limited to the Marquee tools (or Channel Masks if you were clever) until version 2.0 came along and provided users with the Path tool, Photoshop's first blending of raster and vector information. Paths used Adobe Illustrator's established Bézier control-point method of creating smooth curves, describing them as mathematical vectors that could be scaled up with no loss of quality.

Best of all, paths could be named and saved and any path could be nominated as the Clipping Path.

Clipping Path information was retained when a file was saved as an EPS (Encapsulated PostScript) and could be used by a page layout application to create a cutout. Images were now no longer limited to being rectangles, but could be trimmed to any shape desired, allowing portraits or trees or a tin of beans to float above a different background

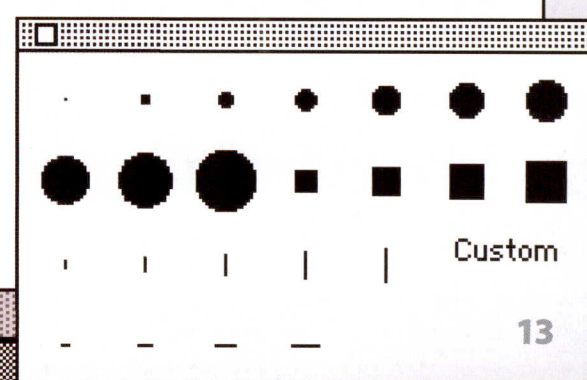
THE APP IN ACTION

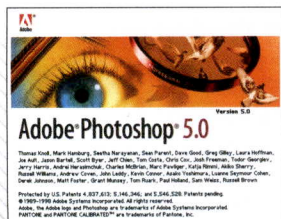


John McFaul
www.mcfaul.net

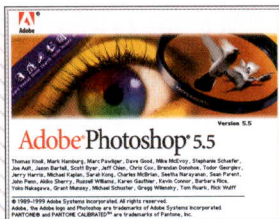
McFaul is a UK-based illustrator and co-founder of illustration supergroup Black Convoy. He has used Photoshop since version 1.0, but in the early days it was used only to colour-separate image files for screenprinting! McFaul was commissioned by Kinder to produce a press campaign for the Kinder Surprise chocolate eggs, and combined graphic elements with photography shot for the series.

Much of the work is done in Adobe Illustrator before being brought into Photoshop. He says that much of his work "is so involved in 'environment' and 'atmosphere' that even subtle variations in gradients and blurs create feeling." To create the effect he uses a large number of layers and layer blending modes, which impart "a strange reality as much as a surreal element to the imagery." McFaul adds: "My work is so layered it scares me..."

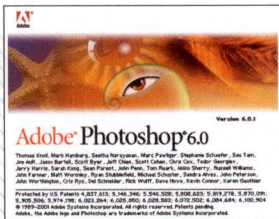




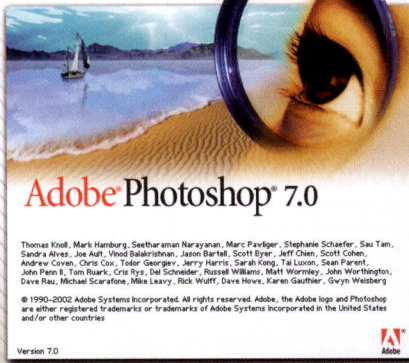
Adobe Photoshop 5.0
Codename: **Strange Cargo**
Gave us: **Multiple undo (History palette) and enhanced color management**



Adobe Photoshop 5.5
Codename: **Strange Cargo**
Gave us: **Bundled with ImageReady and including Extract and vector shapes**



Adobe Photoshop 6.0
Codename: **Venus In Furs**
Gave us: **Layer Styles and improved text handling with greater typographic control**



Adobe Photoshop 7.0
Codename: **Liquid Sky**
Gave us: **Healing Brush and new painting engine**

1998 1999 2000 2001 2002

THE APP IN ACTION



James Chiang
www.jameschiang.com
James Chiang is a photographer and art director who grew up in China and Boston and is now settled in San Francisco with his wife Lana and greyhound Noi. His diverse clients include Adidas, Verve Records and various glossy magazines. *Zulu* is a gritty montage experiment for his print portfolio. Generally for his photography James just uses "a bit of sharpening, layer stacking, colour-correcting and increasing the contrast for punchiness." This image required a bit more and included multiple scans of some of James' paintings and artefacts, including a weathered Halliburton travel case! The elements were assembled "using the Multiply/Screen tool liberally in layers, which is just fantastic fun."

colour or image. Paths were brought into the editing app by Mark Hamburg, who became Photoshop's second programmer to what had essentially been a one-man band.

Other improvements in Photoshop 2.0 included support for CMYK colour (which was an important step in winning acceptance by the print industry), support for duotones and a rasterizer for Adobe Illustrator files. This converted Illustrator's vector information into bitmaps that could be edited in Photoshop.

By version 2.5, released in November 1992, Photoshop was establishing itself as the industry standard, beating competitors such as Letraset's ColorStudio, and sales were going through the roof. Version 2.5 introduced support for 16-bit files and palettes, but is notable for being the first version of Photoshop available on the Windows platform.

It wasn't until version 3.0 (codenamed Tiger Mountain) arrived in 1994 that the next big change came. In September of that year, version 3.0 introduced

layers, giving digital artists new and exciting freedom to combine images. Many perceived Photoshop's layers capability to be a direct response to Live Picture, an application that was excellent at handling massive images thanks to its IVUE file format, which stored an image as a series of tiles at different resolutions and used layers. In actual fact, Thomas Knoll had developed layers in parallel with LivelImage.

LivelImage and Photoshop duked it out for several years until code optimisations and faster hardware closed the gap between the two applications, and LivelImage's unique selling point – its handling of large image files – became moot. It was a notoriously unstable application, too, and an ill-advised move from Santa Cruz to Silicon Valley accelerated its demise. Similarly, ColorStudio fell by the wayside, and on the Windows platform other image editors struggled to carve themselves the same kind of market share.

Refreshing your screen

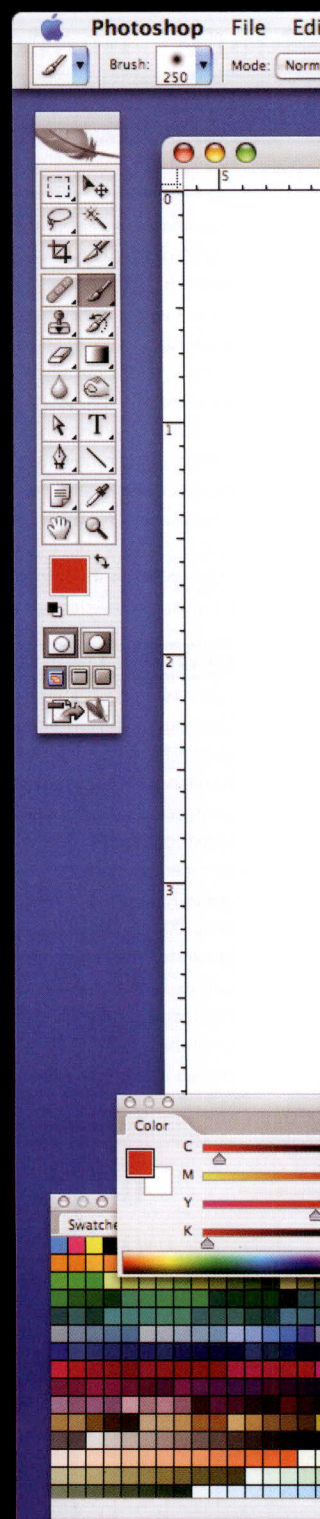
Version 4.0 of the application introduced some radical changes care of Andrei Herasimchuk, Photoshop's new interface designer. He began the process of unifying the look and feel of Adobe's products and turning Photoshop into a modern application. Commands were reassigned and the toolbar expanded, rearranged and refreshed with new icons. Inevitably some users felt disorientated by the changes, but the inner logic eventually won most of them over. Aside from interface changes, the biggest new feature Photoshop 4.0 included was Adjustment Layers: the ability to apply non-destructive and completely editable changes to an image's colour and tonal values.

The next version of Photoshop, released in May 1998, continued to cause users headaches thanks to its fumbling of the colour management ball, a new feature

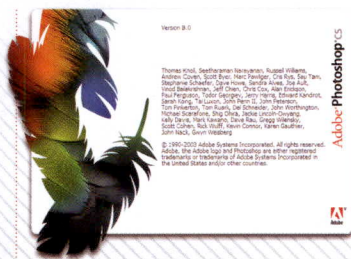
Plug-ins: pushing the boundaries

One of the main reasons for Photoshop's popularity is its extensible nature, which is thanks to a plug-ins architecture initially devised by John Knoll as a way of sneaking new features into the application. There now exists a cottage industry that produces a mind-boggling array of plug-ins to add missing functionality, streamline steps or create special effects. Often these are created just for fun, and that's part of the attraction. One of the most famous series of Photoshop plug-ins

was Kai's Power Tools, created by German software artist and interface designer Kai Krause. The tools, which came in several volumes, were notable not only for their cool effects (such as KPT Goo, which turned images into viscous liquid that could be pushed around) but also for their innovative interfaces. Alien Skin's Eye Candy series was a popular set of plug-ins that created chrome effects, perspective shadows, motion trails, drips, ripples, smoke and more.



Designing a new world



Adobe Photoshop CS

Codename: 8.0, Dark Matter

Gave us: Camera RAW 2, Shadow/Highlight, Lens Blur and Real Time Histogram

2003

2004

Adobe Photoshop CS2

Codename: 9.0, Space Monkey

Gave us: Camera Raw 3, Smart Objects, Warp, Spot Healing Brush, Red-Eye tool, Lens Correction filter, Smart Sharpen, Vanishing Point and more

2005

2006

Adobe® Photoshop® CS2

Thomas Knoll, Seetharaman Narayanan, Andrew Coven, Julie Knoch, Scott Byer, Russell Williams, Marc Pawliger, David Howe, Sau Tan, Julie Meridian, Joe Ault, Vinod Balakrishnan, Jeff Chien, Jon Clauser, Chris Cox, Alan Enchison, Paul Ferguson, Todd Georgev, Jerry Harris, Edward Kandy, Sarah Kong, Tai Luon, John Pinn II, John Peterson, Tom Ruck, Chris Rys, Geoff Scott, John Worthington, Tim Wright, Rick Wulff, Jackie Lincoln-Owyang, Yukie Takahashi, Kelly Davis, Sandra Alves, Karen Gauthier, John Nade, Yoko Nakagawa, Gwyn Wesberg, Maria Yap, Kevin Connor, Steve Ballo, Dave Dobish, Dave Story, Del Schneider, Christopher Smith, Elena Murphy, Paul Tao, Stephanie Schaefer, Nobuyuki Takimoto, Donnita Petri

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2007

Image Layer Select Filter View Window Help

Opacity: 100% Flow: 100%

Tool Presets Layer Comps Actions History Channels Paths Navigator Histogram

that was included in version 5.0. And while colour management has grown to be a crucial part of Photoshop, its introduction was not handled smoothly and caused many problems in established production workflows. To compensate, Photoshop shipped with a raft of new capabilities including Editable Type – previously, type was rasterized as soon as it was added – and Multiple Undo on steroids, better known as the History palette. The History palette allowed users to backtrack over their document changes and branch off in a new direction should they so choose.

The final tweaks

Released a year later, Photoshop 5.5 addressed two things directly, application bloat and the world wide web, by bundling ImageReady with Photoshop for the first time. ImageReady was a cut-down version of Photoshop containing features specifically geared towards the production of graphics for the internet. ImageReady made it easy to create GIF animations and compare the effect of different compression methods, but has never seemed to generate the same kind of user affection that Photoshop has.

Rather than shoehorn every bit of raster functionality into Photoshop, ImageReady was seen as a way of avoiding feature creep and an example of a new Adobe policy of creating tightly focused applications. Adobe's new Lightroom product, currently in public beta, is another example, this time expanding Photoshop CS's excellent RAW tools into an application aimed at the prosumer photography market. Likewise, Photoshop Elements, which began life as Photoshop LE and launched to coincide with

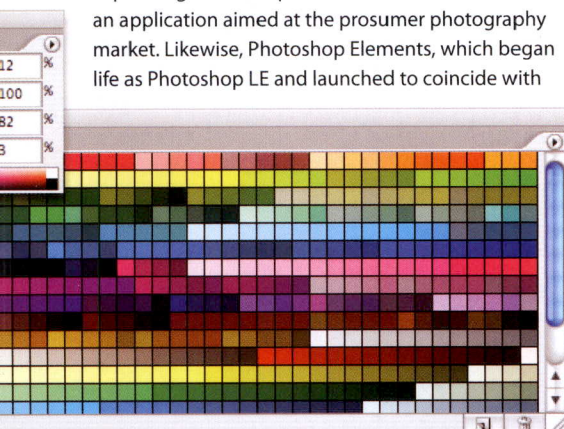
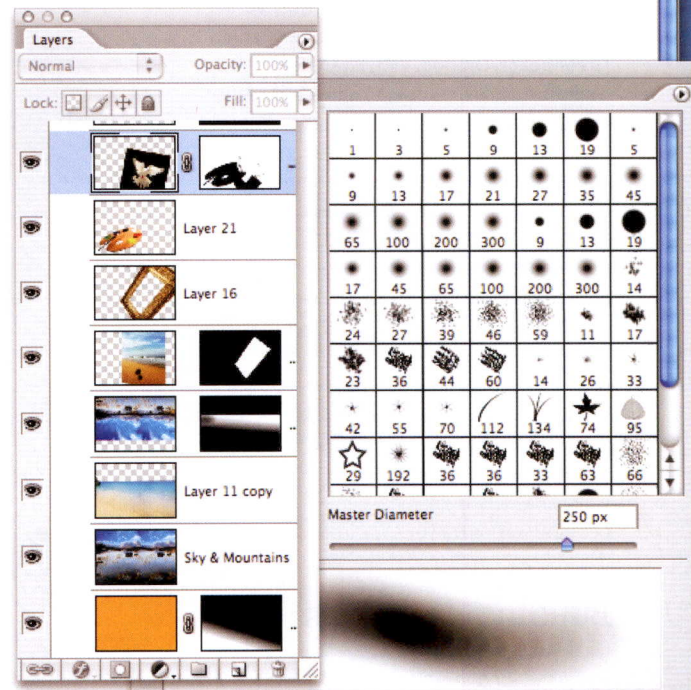
"OTHER IMAGE EDITORS STRUGGLED TO CARVE THEMSELVES THE SAME KIND OF MARKET SHARE"

the release of Photoshop 7.0 in March 2002, was aimed at the beginner or hobbyist. It has a simplified interface and a reduced feature set, removing some aspects of the application such as CMYK support. Photoshop Elements is often many users' first experience of Photoshop, offering them an easy upgrade path to the full application, and is in part responsible for the application's eventual acceptance into the mainstream.

Adobe continued to add new features to Photoshop, such as the Healing Brush and the Liquify filter, but it wasn't until Photoshop 7.0.1, when Adobe introduced the Camera RAW plug-in to dovetail with the popularity of digital cameras, that the application had fresh show-stopper features. RAW files are the uncompressed image files produced by most prosumer cameras, and it is the format of choice for amateur snappers and professional photographers alike. By retaining the maximum amount of image data the RAW format is an ideal starting point for digital images, unlike lossy JPEGs.

In actual fact, RAW is a blanket term for each camera manufacturer's proprietary image format, and prior to Adobe's Camera RAW solution, users had to make do with unsatisfactory third-party solutions simply to get the images inside Photoshop. But Adobe showed that it was listening to what users wanted, and has steadily upgraded its Camera RAW plug-in to cover most popular cameras and has added the ability to pre-process images, adjusting their white balance or exposure, for example. Camera RAW is an elegant solution to a tricky behind-the-

scenes problem, and shows that Adobe realises that digital photography is where the next battle will be won. Adobe's advocacy of its open-source Digital Negative initiative and its public battles with Nikon over the NEF RAW format equally demonstrate how serious the company is. Perhaps stung into action over Apple's slick digital camera workflow Aperture, Adobe has taken the unusual step of opening up its beta program for Lightroom to the public. Word from Adobe indicates that this process has been a huge success. It might be too much to hope that Adobe would do the same thing for Photoshop, but Bruce Chizen, if you're reading, why not give it a go? ■



Inter view

LIVING THE DREAM

Born in the UK, the Vault49 boys moved to the Big Apple to pursue creative dreams. Just two years on, they're at the top of their game

Jonathan Kenyon and John Glasgow. You might not recognise their names, but odds are you've heard of Vault49 (www.vault49.com). The faces behind the hugely successful design studio, they've produced artwork for MTV, Nike, Levi's, EMI, Greenpeace, Orange, VH1, Wrangler, Microsoft and Nintendo, to name but a few.

"Our artwork has been applied across a tremendously wide range of mediums," Jonathan enthuses. "Carpets for a Las Vegas casino, adorning *The Guardian's* tent at Glastonbury and hanging as a huge banner in Times Square."

Currently riding high after a hugely successful London-based exhibition, aptly entitled *The Greatest Show On Earth*, the Vault49 two didn't start their creative lives knowing that they were destined for such success. "When we were younger we never really conceived that we could achieve what we have. We expected to be regular graphic designers, creating annual reports and editorial layouts. I remember getting into design because I was inspired by a Waitrose wine brochure that a friend of mine made," says Jonathan.

Building an empire

For this creative duo the story begins a few years ago at the London College of Printing where ►►



GHOST TRAIN (TOP): "This is a great example of what can be achieved through collaboration, and working to the strengths of everyone involved with a project." Photography by Michael Creagh, design collaboration between Vault49 and Si Scott

SCOTT LANGTON (ABOVE): "Our recent exhibition was entitled *The Greatest Show On Earth* and framed and unframed prints are for sale on our website. A limited selection of prints are also available online through www.coshuk.com"

CHARMER (OPPOSITE): "This image was created by around 30 individually hand-drawn elements, then put together in Photoshop." Photography by Rinze van Brug, design by Vault49 with Daryl Waller





HOOCHIE COOCHIE (ABOVE): "We really started to push photographic and illustrations combinations in 2003, and it now forms a large part of the work we are commissioned for." Photography by Stephan Langmanis, design by Vault49 with Daryl Waller



STAND AND DELIVER (ABOVE):

"One of our favourites from the London show and a best-seller." Photography by Michael Creagh



THIN WHITE DUKE: "This image was part of our recent exhibition in London." Photography by Michael Creagh and Rinze van Brug

the pair first met undertaking the same degree: "We both graduated from the Graphic Design BA in 2002."

Jonathan went on to start a Masters at the Royal College of Art before quitting after two terms, partly because of the boredom of a lacklustre course, but predominantly because of the increasing commercial success of the fledgling Vault49 design brand.

Meanwhile, John had a brief stint working for another design company before the pair realised that they had sufficient work to keep them busy: "The briefs we were getting were much more interesting and exciting to us than further education or working for somebody else." Not content with just giving up their day jobs, Vault49 then made the life-changing decision to make New York their home.

"We decided to move to New York early in 2004 for a change of scenery and life, and to explore a new country and another part of the world. We first came here to attend a party thrown by one of our US clients in 2003, and it was such a buzz to be in New York with a purpose. It only took us a week after returning to London to commit to moving to New York." Now



both 28, the busy pairing has little time to reflect on their career so far: "We didn't move here primarily to advance Vault49 as a company; instead we came to New York for a life experience and it has proved to be everything that we hoped for. Vault49 as a business is doing fantastically well over here and we are currently expanding to meet demand."

In fact, the design team has been so successful that it has been able to depart from the purely print-based design, "As well as working on two very hush-hush global ad campaigns, Artful Dodger womenswear is just around the corner, which keeps us very busy. We're also beginning a personal collaboration project with Chuck Anderson of NoPattern and Nigel Dennis of Electric Heat, which is a creative dream for us all."

Working in tandem

With a client list sounding more like a page from *Who's Who* and more work than they could have hoped for, the Vault49 guys have developed a very unique and individualistic style.

Combining hand-drawn, photographic and vector artwork, which is then assembled through layering with hand-drawn textures in Photoshop, Vault49 is one of the most recognisable brands in the industry.

"Most of our work involves multiple image and concept combinations, which we bring together under a unified theme," Jonathan explains. "We

conduct the majority of our photographic shoots in-house by means of the extended Vault49 group of contributors. We have our own production team including photographers, stylists, make-up and production, and we thrive on briefs that give us this greater element of control. Vault49 art direction is becoming a mainstay of our business, and we are very proud and happy with this progression to a larger team because we now get to realise our vision in ways that were not possible as the design duo we started out as." But with all the commissions and exhibitions that the team is currently involved in, developing new ideas and gaining inspiration must sometimes seem like the real hard work. Not so, apparently.

"Brainstorming is a fundamental part of planning our designs, and it is often the case that more can be achieved in five minutes of idea generation than can be in a week of working without inspiration. We generally avoid rough drawings because we don't really see the benefit of them to us. John and I share such a keen understanding of how each other's mind



DEDICATE

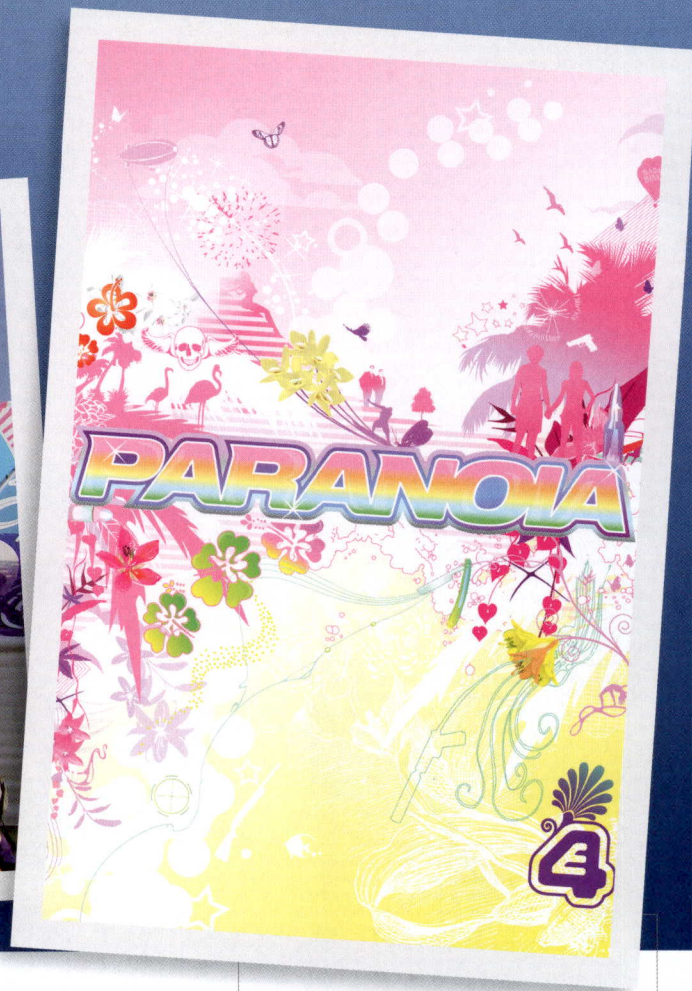
(ABOVE): "One of our earlier images in this style and still one of our favourites. This image continues to attract a lot of clients to us." Photography by Katya Mayer

ROLL UP, ROLL UP

(RIGHT): "There are, of course, many times when we have to produce rough concepts for clients, but our work is so intricate and detailed that rough drawings can never really express the energy captured in our final work"



“ LET EXPERIMENTATION BE THE IGNITION FOR IDEAS. LOOK OUT FOR CREATIVE ACCIDENTS ”



works that words are enough for us to picture the same design structure as each other. We find that planning a design too far in advance can inhibit the natural development of our work, and can remove the opportunity for creative 'accidents', which our work is, in a large part, built upon. In the past we've referred to our work as 'visual sampling'. We draw reference from anything and everything, and have huge collections of scrapbooks containing cool bits of

LOUNGE ROOF

(ABOVE): "This is about as exciting as commissions get. Behold, The Guardian's music tent at Glastonbury 2004. Every now and then we get a brief which reminds us what a great job we have"

design, found ephemera, and doodles and drawings of our own that we often bring together within our designs."

The science bit

With both members having graduated just four years ago, Vault49's history is steeped in Photoshop. "We're part of the techie generation who have almost grown up using it in some way or another. We began by crudely defacing friend's appearances during sixth form, and we're now a lot better at defacing."

So, when asked why they stick with the Adobe app, they both consider the question a strange one: "It's like asking us why we like our legs or arms. Photoshop is a part of our everyday routine. It adds polish and sparkle to our printed work that we can't otherwise achieve. We use it because there is no other viable alternative, and we don't really see the need for one with the work we create. It's a tool in the creation of our designs, nothing more, nothing less. The transparency features of the Brush tool are great for us. They are becoming a lot more useful to us with our Hed Kandi work."

However, they're not short of a scathing word or two when it comes to the Pen tool. "It's rubbish. We don't know why it can't imitate the functionality of the Pen tool in Illustrator."

PARANOIA (ABOVE): "This was produced for E4's Long Dark Summer campaign in 2004, and was designed within Photoshop and Illustrator using a variety of bitmap textures and vector graphics"

Working between two Macs and two PCs in their offices, some might be surprised they still rely on a mouse for their intricate artwork rather than a tablet. But what won't come as a surprise are their sources of inspiration, which range from anything to anywhere!

"Nothing is excluded as a source for drawing inspiration from, and we don't really look in any one place for reference. We try not to pay too much attention to the work of others, and are happy to just follow our own wandering path. We do recognise, however, that we are part of a contemporary design and pop culture in our design methods and approach. When we first started out, we researched in depth the work of Michael English, Julie Verhoeven, Alastair, Alphonse Mucha, and Sixties psychedelia, but our references have become so diluted now that it's hard even for us to pick out our influences."

Our viewpoint is mostly insular, and we're more wrapped up in where Vault49 is going. With that in mind, all we try to see are the creative briefs that are out there, and the many opportunities around to make a difference. We



V49 (LEFT): "We use many iterations of this logo for our company identity. This particular version is a collaboration between Vault49 and Daryl Waller"

“ IT'S A REALLY SATISFYING FEELING TO KNOW THAT WE ARE BEHIND OUR OWN SUCCESS ”



SERVE CHILLED (ABOVE): "Vault49 took over all the Hed Kandi artwork in September 2005, and this remains one of our most challenging and exciting briefs. We look forward to helping keep this brand at the forefront of design"

are, of course, heavily influenced by the talented collaborators we work with, and the work we create together often drives our own personal work forward."

Forward thinking

And it's not just their inspirations that drive Vault49 upwards: "We're highly motivated, not least because we are making a living for ourselves by using our own hands. It's a really satisfying feeling to know that we are behind our own success – and failure – and that the path we choose to follow is of our own making."

Our work for the Artful Dodger clothing label is a very exciting project for us, and challenging, too, in the best possible way. Vault49 and our many collaborators are an intrinsic part of this brand, and we feel very passionate about driving the success of the label. Nothing gives us more

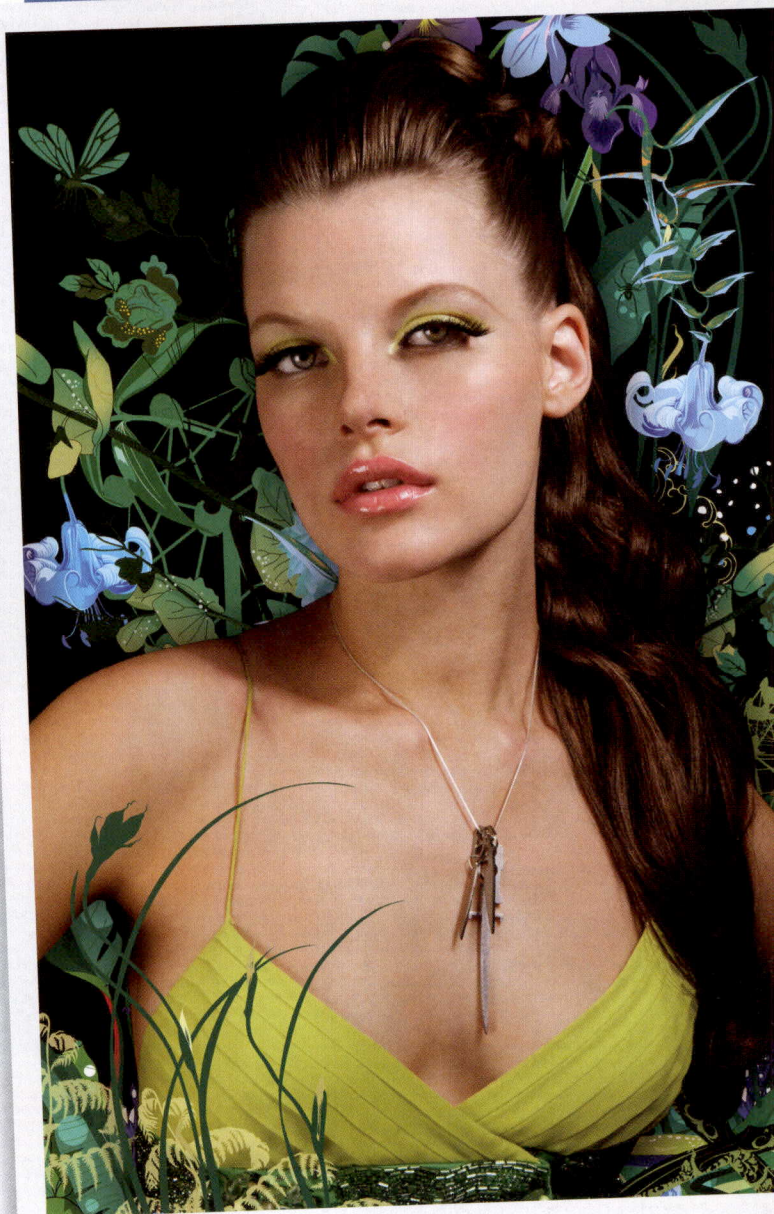
pleasure than seeing our designs on somebody on the street, because that person has parted with their hard-earned cash to own something that we've created. Somehow, that's a greater affirmation of our design than being chosen for a corporate advertising campaign (much as we welcome them!)."

By holding onto such a definitive style many design companies would begin to feel run-of-the-mill, however you get the feeling this will never be the case here.

"We're our own best competition and we're always trying to out-do ourselves. We're kept as busy as we want to be, and we're grateful that we haven't had to try and out-do anyone to stay this way. We have a lot of faith in our own ability to adapt to changing environments, and so far so good!"

There is a lot of hackneyed and unimaginative design work around which never fails to disappoint, and our clients often see the difference we provide in detail and sophistication. Importantly, when we come across another company's work who we respect, we try and work with them, rather than against them. Our primary goal is to produce the best design around, and if that is achieved through working with others then that's all the more fun. Perhaps that is what keeps us from falling behind, for we are always willing to acknowledge areas where we might be weak, and we seek to work with others who complement us."

With just a few years in the business under their belts, the temptation might be to not dole out advice for those following in their



VENUS (ABOVE): "A great beauty shot, put together in Illustrator and Photoshop." Photography by Michael Creagh and Rinze van Brug

footsteps. However, when you're as confident in your abilities as these guys, that's no problem:

"Let hands-on experimentation be the ignition for ideas and development, and be on the lookout for creative accidents. Vault49 began as a design duo specialising in screen-printing, and our in-house approach is largely derived from the limitations and processes required through screen-printing, even though we no longer have a printing studio in New York. Our love of limited colours, texture and attention to detail have emerged in no small part because of our hands-on approach to creating our design work."

As for the future? "We see Vault49 as a brand rather than specifically a design company, and we see unbridled potential for the development of branded products and services. We have a long way to develop before directing our first film, but we would never exclude it!" ■





FEEDBACK (LESS NOISE): Because images are drawn directly in Photoshop, the artwork has a distinctive watercolour appearance

Hype Hope Wonderland aka PCP

If a digital artist describes their style of work as “dreamy” and “druggy”, you know it’s not going to be run-of-the-mill Photoshop art.

PCP’s work is a cavalcade of the magical. In his world fish swim casually out of their tanks, deer have stomachs riddled with skyscrapers and rabbits take over the underground. Hype Hope Wonderland is the creation of Heisuke Kitazawa – also known as ‘PCP’ – a freelance illustrator/designer based in Tokyo and Los Angeles who regularly “goes back and forth between the two cities, making illustrations for various purposes”.

These succulent images wouldn’t be possible without our favourite app coming into the equation: “I do everything in Photoshop, from rough sketches to printouts. I sketch in Photoshop with the help of a Wacom Intuos3 tablet and then paint them using an airbrush and custom brushes. Sometimes I will print the file out and physically paint over it with acrylics. Past projects have seen collaborations with Honda Mobilio in Japan, the band Trespassers William, Mercir and Cartonbox, while Heisuke is currently working on a Nintendo DS game, a picture book and CD for the band Her Space Holiday, and a store design for a restaurant chain in Japan.

PCP’s images can also be seen in various displays and exhibitions; see the website for details. To find out more about PCP visit www.hypehopewonderland.com or become his MySpace chum by logging onto to his MySpace address.

www.myspace.com/pcpweb



FROM HERE, THERE TO WHERE: Heisuke describes his imagery as “druggy” and “dreamy”. In the world of Hype Hope Wonderland, anything’s possible



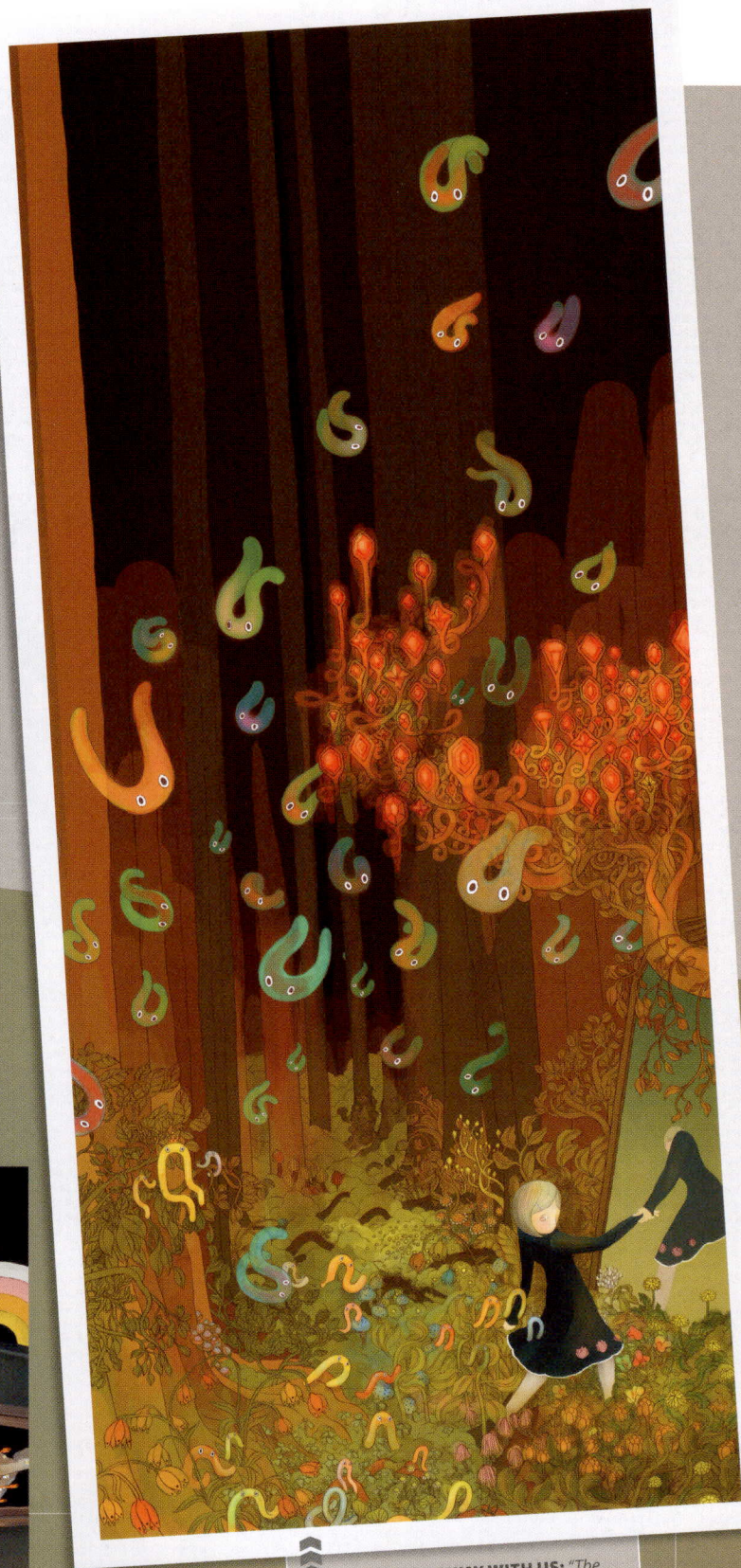
ROCK THE FROG: "This was created in a very straightforward way with no Magic Wand Tool or any selection tools used"



FRAGILE BRIDGE OF UTOPIAN BABYLONIA: "I like drawing deer and airplanes (or something related to technology). I often see or hear about deer getting hit by automobiles, so the deer loosely represent something that's taken over and beaten up by technology. Aeroplanes and other technological icons represent the opposite side, or enemy side. Sometimes they fight against each other, and sometimes they can coexist. I try to draw many aspects of relationship between technology and nature, or hype versus hope"



I OFTEN DREAM TO STAY AWAKE: Multiple layers allow Heisuke to draft up complex, busy imagery



COME RUN AWAY WITH US: "The line drawings were created using the Brush tool in Photoshop 7, with a little help from a Wacom Intuos3 Tablet"

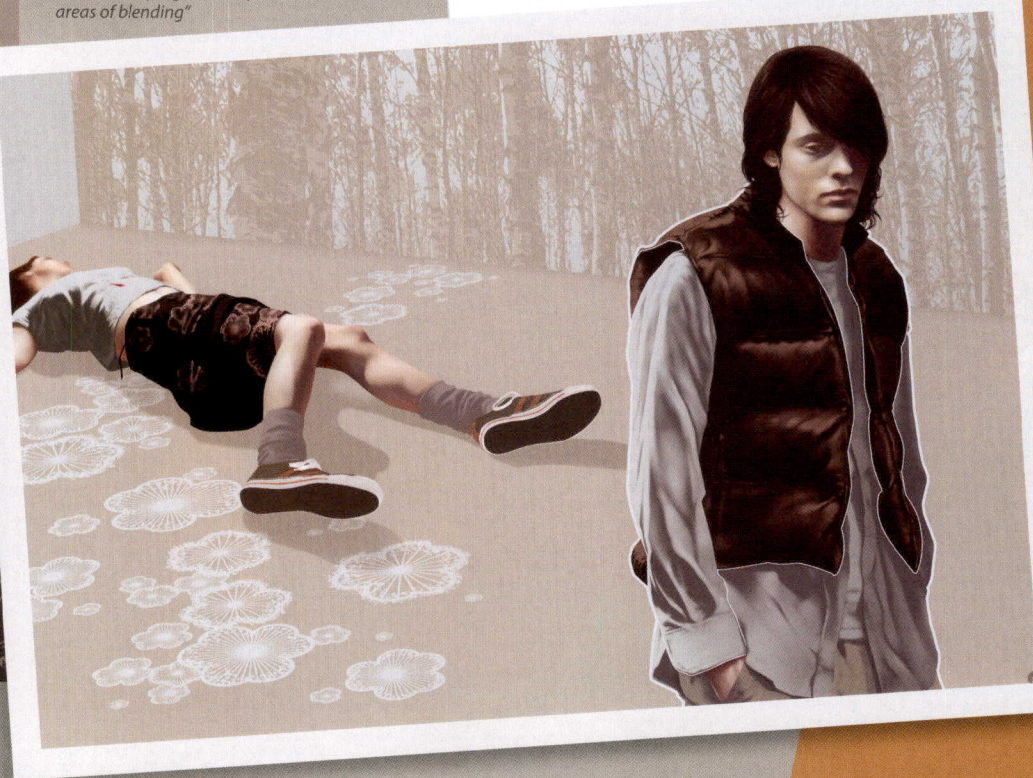


MAKING THE MOST: "I try to make full use of layer styles, layer shapes and masking techniques in order to be able to fine-tune colours throughout my process"

PAINTER BACKGROUND:

"As a traditional artist I find Painter IX's way of blending paint on the canvas an intuitive process, so I tend to hop out of Photoshop and use this program for specific areas of blending"

LIGHT FANTASTIC: Through a detailed combination of Photoshop and Painter, Tom creates ethereal, almost surreal, images that have a painting's stillness but the accuracy of a photographic scene



Tom Bagshaw

When a client can't tell the difference in quality between a painted illustration and a digitally created one, you know that it's time to embrace the latest imaging technology and broaden your wings.

Tom Bagshaw grounded the roots of his career studying traditional art at Bournemouth and Poole College of Further Education where oils, acrylics, pen and paper were the standard mediums. He initially wasn't taken by the digital bug, but with the introduction of Photoshop 5 and the advent of Painter he soon decided to ditch his beloved brushes. Now, along with his trusty Wacom graphics tablet, Photoshop is the most valuable tool in his workflow: "Everything I do these days has been created entirely in it, or been through Photoshop at some point. Although if the graphics tablet hadn't been invented, I think I would probably still be a traditional artist."

Tom works under the name 'mostlywanted'. It began life as a small online portfolio for the illustrator and designer, but after turning freelance full time in 2004, mostlywanted became not only the domain name for his portfolio but also his trading identity.

The style of mostlywanted has been shaped by more traditional artists although Tom has a penchant for Craig Mullins, Karen Oxman, Cellia Calle, Andy Potts, Shiv, Rich May and Aya Kato to name but a few. As many of the images are aimed towards the fashion market, mostlywanted's art has a distinctive style that combines vector graphics, 3D elements and painted strokes. "My work is always varied and I wanted to show a more unified style that wasn't only based on my painting skills, but something that demonstrated a graphic edge," says Tom. To find out more about Tom's work log onto the mostlywanted site, where you can browse a sketchbook and portfolio.

www.mostlywanted.com



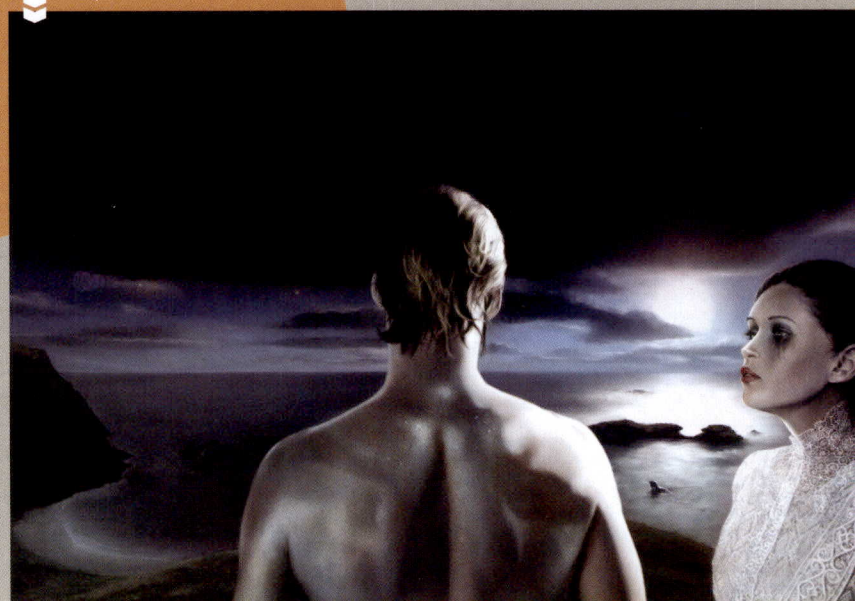
FOREVER: "These start as thumbnail sketches, either on paper or in Photoshop, to get an idea of composition and colour. A final version at high res is created, using references from books, magazines and my photography"



SNOW WHITE: "Apart from blending, I use Photoshop for pretty much everything else. The figure is painted with a certain amount of overflow outside of the known outline, then the layer is masked with a vector clipping path. For more complex shapes Illustrator is needed"

THE SHIFTING HEART:

"When I'm happy with my progress I tend to save a flat copy of the image and then continue the illustration using that flat file as a base layer, progressively building up layers until another save point is reached"





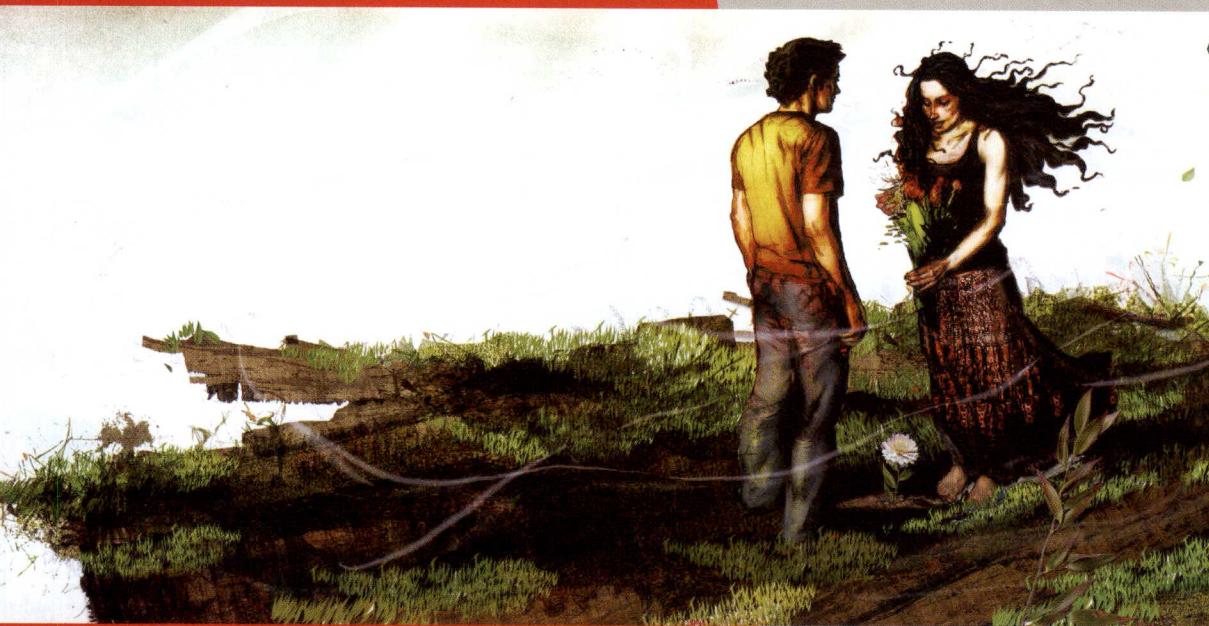
SERIES OF LIGHT II: "The Gradient"
 I used several lineal graduations on the background to soften the tree and cover the bushes with a menacing darkness. This left the city background in an ambiguous space. The figures have very subtle radial gradients to add life to their pale skin."



NOT SO LITTLE: "For this revision of Charles Perrault's Little Red Riding Hood I wanted to go over the top, mixing paper photographs of my grandma's robe and acrylic ink spots. I also included digital texture with watercolour washes and acrylic ink spots. I used to wear as a kid the glasses I used to wear as a kid (really). I pieced everything together in Photoshop and tied it up with a red line that directed the eye around the image"



YEAH, I KILLED BILL: "This was an all-digital piece, which I originally started in Painter but quickly decided to move back to Photoshop. The image was created with a lot of scanned images collaged over the sketch. I then added some line work on top to unify everything"



«« GARDEN OF WORDS: "The figures stand on a scanned papyrus paper cut directly in Photoshop to get the rough edge. The grass over that is made by cutting and pasting some scanned leaves with some saturation tweaks, while the figures are a mixture of digital collage and painting"

GAME OVER: "For this pin-up image I used pen and ink for the line work and then added colour with selections. Details were included with brushstrokes, and I masked areas out to differentiate the figure from the background with another textured paper"

Raul Allen

Take a look at Raul Allen's luscious artwork and you'd be forgiven for thinking that his images were created by hand using watercolours.

"I do some traditional art pieces, but when working digitally I mix several different techniques to achieve a warm and distinct look without hiding the fact that the illustrations are digital," he says. Classically trained in Spain and the Art Institute of Boston, Raul grounded his artistic roots in drawing and painting, but was encouraged to start experimenting with as many techniques as possible. His first commission came from a response to a post that a management group left at his college while he was still studying. "They wanted a simple sketch from a building to print onto umbrellas as a company gift. They didn't pay much, but it was fairly easy. After that, I started illustrating for books."

For each of his images, Raul starts with a loose sketch in pencil or pen, which he scans in to adjust proportions and composition. "I print the sketch at the size I'm going to work to, mainly to keep the proportions as planned. I always aim to do the drawing quickly and energetically. I might add some slight tones with washes, then I scan this in and Photoshop becomes my best friend. The scanned line drawing lies on top and I tint this line to integrate the overall picture. I use lots of selections and masks to fill parts of the illustration with colour and texture. The textures are taken from my large, scanned resources I have stored in my computer." Although Photoshop has many textures and patterns, Raul prefers to use his own custom library: "To finish up, I usually add more details to the main element in the illustration with some brushstrokes or soft spot graduations."

Raul has plenty of projects on the go. As well as designing a picture book for a publisher in California, he's creating an adaptation of the novel *Senseless* by Stona Fitch to turn it into a graphic novel. He's also working on some short story comics for a book featuring different Spanish authors, which should be available now.

www.rrallen.com



Merge to HDR

Introduced in Photoshop CS2, the Merge to HDR command enables you to combine a series of bracketed exposures into a single image that encompasses the tonal range of the scene

Even with the most sophisticated digital cameras available today, you're only able to capture a relatively small portion of the visible spectrum. For some scenes this limited dynamic range may be acceptable, whereas under extreme lighting conditions, the results might be completely inadequate. But with the new Merge to HDR feature in Photoshop CS2, you can now combine a series of exposures into a single 32-bits-per-channel (bpc) High Dynamic Range (HDR) image that encompasses the full tonal range of the original scene.

OUR EXPERT Trevor Morris

Trevor Morris is an official Photoshop beta tester and amateur digital photographer with more than a dozen years' design experience. He works as a senior graphic designer for a Canadian web design company and also maintains the Photoshop-centric website GFX™ (<http://user.fundy.net/morris>).

HDR preparation

Creating a HDR image requires a series of exposures with identical positioning, so a sturdy tripod is absolutely essential. Additionally, the scene must be virtually motionless, as differences between exposures will appear as blurs or ghosts in the final image, ruining the shot.

Merge to HDR requires at least two exposures although, for best results, a minimum of three to five exposures is recommended. The more exposures used, the better Photoshop is able to approximate your camera's response curves, which in turn results in a more even tonal distribution.

Each exposure should be separated by one stop: equivalent to doubling or halving the exposure time (do not adjust the aperture or ISO speed). For example, if your first shot was exposed for one second, one stop up (EV +1.00) would be two seconds, and one stop down (EV -1.00) would be 0.5 seconds. Using images that are more than one stop apart could result in posterized output (ie banding). Also ensure that the brightest exposure contains no blown highlights, and that the darkest exposure is relatively noise-free with clearly visible shadow detail.



HDR IMAGE PREVIEW: The Merge to HDR dialog allows you to preview your final image and corresponding histogram. In addition, you can toggle exposures on or off, preview the white balance and select a bit depth for the combined image

Create a HDR with Photoshop CS2

To create a HDR image, choose File>Automate>Merge to HDR. Select one of the following sources from the Use drop-down list:

- Files – allows you to specify the specific files to be merged (via the Browse button).
- Folder – allows you to specify the folder of images to be merged (via the Browse button).
- Open Files – allows you to merge the files currently open in Photoshop.

If your photos weren't taken on a stable tripod, you may need to enable the Attempt to Automatically Align Source Images, which significantly increases processing time.

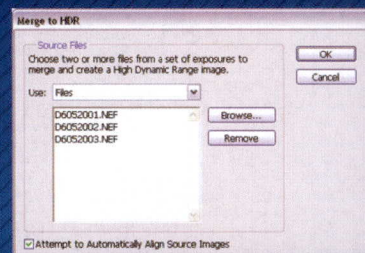
After processing each exposure, a preview of the HDR image and combined histogram appears. Use the checkbox below each exposure's thumbnail to designate which images to include/exclude in the final image. The slider below the histogram is used to set the white point preview for the image. Although the white point preview setting is saved with the 32-bpc image, it does not alter the data.

If you choose an option other than 32 Bits/Channel from the Bit Depth drop-down, the HDR Conversion dialog appears immediately after the HDR image is created. This is the same as choosing the desired bit depth from

Get the patch

Adobe has released a Photoshop 9.0.1 patch that, among other things, fixes a high-ASCII bug in Merge to HDR. Download the patch from the Adobe website.

- Mac OS: www.adobe.com/support/downloads/product.jsp?product=39&platform=Mac
- Windows: www.adobe.com/support/downloads/product.jsp?product=39&platform=Windows



HDR EXPOSURE SELECTION: Photoshop's Merge to HDR command allows you to combine a series of bracketed exposures into a single 32-bpc, high-dynamic range image

HDR from Bridge

- To merge a series of bracketed exposures from with Bridge, simply select the desired images and choose Tools>Photoshop>Merge to HDR.

Additional resources

Visit the following links for more information about HDR imaging:

- HDR: High Dynamic Range Photography (CambridgeInColour.com)
www.cambridgeincolour.com/tutorials/high-dynamic-range.htm
- HDR features and tips (AdobeEvangelists.com)
www.adobeevangelists.com/pdfs/pscs2/hdr.pdf
- Errors when you use Merge to HDR in Photoshop CS2 (Adobe Support Knowledgebase)
www.adobe.com/support/techdocs/331730.html

the Image>Mode submenu after the HDR image is created. We recommend you use the default 32 Bits/Channel so that you can save an archival version of the HDR image before conversion.

Once created, the HDR may appear washed out. Use Image>Adjustments>Exposure to increase the exposure and reveal hidden shadow detail.

Currently, only a handful of commands are available for editing HDR images in Photoshop CS2, but just as Photoshop's 16-bpc support evolved with each successive version, it's almost certain that future versions of Photoshop will have much more support for 32-bpc images. In the meantime, you'll need to convert your image to 8- or 16-bpc (Image>Mode>8 or 16 Bits/Channel) for post-processing and final output to screen or print.

Digital SLR's: What are you waiting for?

This probably.

At the heart of the image

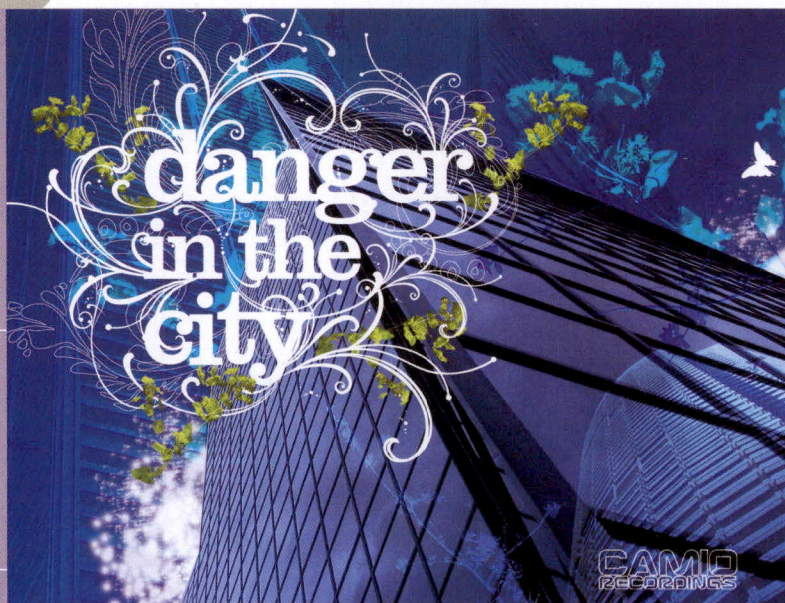


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D80

Nikon announce the D80, our 11th D-SLR, inheriting many features from our professional cameras, but at a price you wouldn't expect. It has a 10.2 megapixel CCD, 11 area wide autofocus, an advanced image processing engine, 0.94x viewfinder, a 2.5 inch LCD screen with a 170° viewing angle, a wide range of image enhancement options, start up in just 0.18 of a second and 3 fps continuous shooting. Body only - RRP £699.99. New AF-S DX 18-135 lens - RRP £299.99. New AF-S VR 70-300 lens - RRP £399.99. Welcome to Nikon



DANGER IN THE CITY: "This was originally a 12-inch centre-label design and needed strong logo type. Leafy layers were applied in Photoshop to achieve the growing effect"



EMOTIVE: "This was an original illustration for a DJ collective. Their music is strongly influenced by NY soulful house, hence the elements from around New York"

Radim Malinic | Brand:Nu

Radim Malinic is a freelance illustrator who isn't ashamed to wax lyrical about Photoshop, but then we're not either.

Playing an essential part in his designs it helps him to produce a whole portfolio of stunning imagery: "I was struggling to find the images I needed so I decided to create them," Radim tells us. "If there wasn't Photoshop I wouldn't be doing things in the way I do. I know it sounds a bit corny but it's true! It's just the way my style has evolved."

Unlike most, Radim has no professional training and has taught himself all the tricks he uses today: "I bought a book on Illustrator 8 about five years ago and things went from there. I was always fascinated by graphic design and wanted to know how things were done."

Four years ago things really kicked off for Radim and since then he has wrapped up an illustration project for the BBC, a design that was applied online, on air and in print. Stateside he has completed a 60-foot billboard project for Devry University in Houston and gained recognition from the GDUSA awards. His designs have also been seen on various music releases and club flyers all over the UK.

A number of techniques are used to create Radim's art: "I shoot a lot of pictures, although I mainly use stock image websites to get my elements. I draw shapes in Adobe Illustrator and just write a list of elements I want to use, implement them and take it from there." Photoshop is the place where it all comes together: "I love the PSD brushes and glows are everything! I'm not a heavy user of filters though."

New projects in the pipeline include more work for the BBC and album artwork for Def Jam Recordings.

www.brandnu.co.uk



SMILE SMILE: "The band wanted to create a sepia image without it looking too dark. I included my scans of my paint splatters and used a random picture of linen as part of the background"



SEPTMBER: "Most of the image was created by simply brushing away quick masked layers. Only four different elements were used. Less is more"

BIRTHDAY: "This was a piece for a joint birthday of two adjacent venues. I drew flowers and shapes in Illustrator and adjusted the thresholded ink stains"



NOCTURNAL: "I stumbled across this image and instantly knew I wanted to use it for something. I turned down the saturation and added colours and vector elements all in one take"



DR WELL PROMISE: "This illustration was pretty straightforward, filling selections and painting with the Paint Tool as an airbrush. I scanned a rough pencil sketch and placed it into a layered document with the layer set to Multiply. A Pattern Maker filter was used for the wallpaper on the doctor's office wall"

SALLY JO LATHEN: "To create Sally Jo I outlined her with the Pen Tool. I used the saved selection as a shadow and used the Skew command. This was applied to half of the shadow that lay across the sidewalk"



MAYOR: "I used the same germ after making a few adjustments to his fingers and facial expressions. The Pattern Maker filter was used to create the image on the wall."



GERM: "This nasty germ was fun creating, but a nightmare to render multiple times. After placing the pencil sketch in the document I rendered the germ by tracing around the pencil line. This also helped me to create a selection to apply a shadow later on."



LAST SNEEZE: "I applied a Motion Blur to the character's face to simulate the recoil from a sneeze"

Jerry Dillingham

Jerry Dillingham never studied design or illustration under the auspices of an institution. "I'm as self-taught as anyone can truly claim to be," he says. "I think we all learn from working, or being part of the environment around us."

Coming from a traditional illustration background and describing his style as 'whimsical' and 'cartoon-like', Jerry is well aware of the benefits of working digitally. Creations start off with a pencil drawing that is scanned and imported into Photoshop: "I then work on a layer, with the Blending Mode set to Normal, and include another layer beneath the pencil drawing set to Multiply. From that point on I'm basically working on a traditional airbrush illustration using selections as friskets and the Brush tool as an airbrush." Jerry is thankful for the benefits that Photoshop brings: "There are no paint spills and no clogged airbrush nozzles. You also have the capability to work on different layers within the illustration and effortlessly make changes."

Jerry's first commission came as a result of meeting author Debbie Guthery-Owen at a book signing: "She gave me the freedom to do whatever I deemed necessary to convey the characters in her story. I had created digital illustrations before but they had no continuity." All of the illustrations shown in this portfolio are published in *Ahh-Choo*, a book for kids of all ages, which is available on www.ahh-choo.com.

www.jdillustration.com



MARY SUE GRACEN: "I was able to drag the germ into this image from a previous creation and change the direction of his eyes. The spewing bacteria was given a Motion Blur to suggest movement"



KIN-SAN'S BUSINESS TRIP: "One from our Panoramic series. I'd been seeing these guys in my head for some time – Japanese salary-men dressed as schoolgirls – and had some strange visions for what they'd be doing. If there's a standard style or process that Kozyndan is known for, this would be it. The finished piece is kind of a jumbled commentary on modern Japanese culture: the feminisation of the male populace, the obsession with childlike purity, the sexualisation of young girls, and the overall proclivity towards strangeness that the Tokyo megalopolis promotes"

UPRISINGS (BUNNY WAVE): "I'd been into Hokusai's work for a long time and had in my mind an image of bunnies forming out of the foam of the wave," says Kozy. "The final piece was painted completely in Photoshop – all the lines using the Brush Tool, on a Wacom tablet. The paper textures were created completely with filters"

Kozyndan

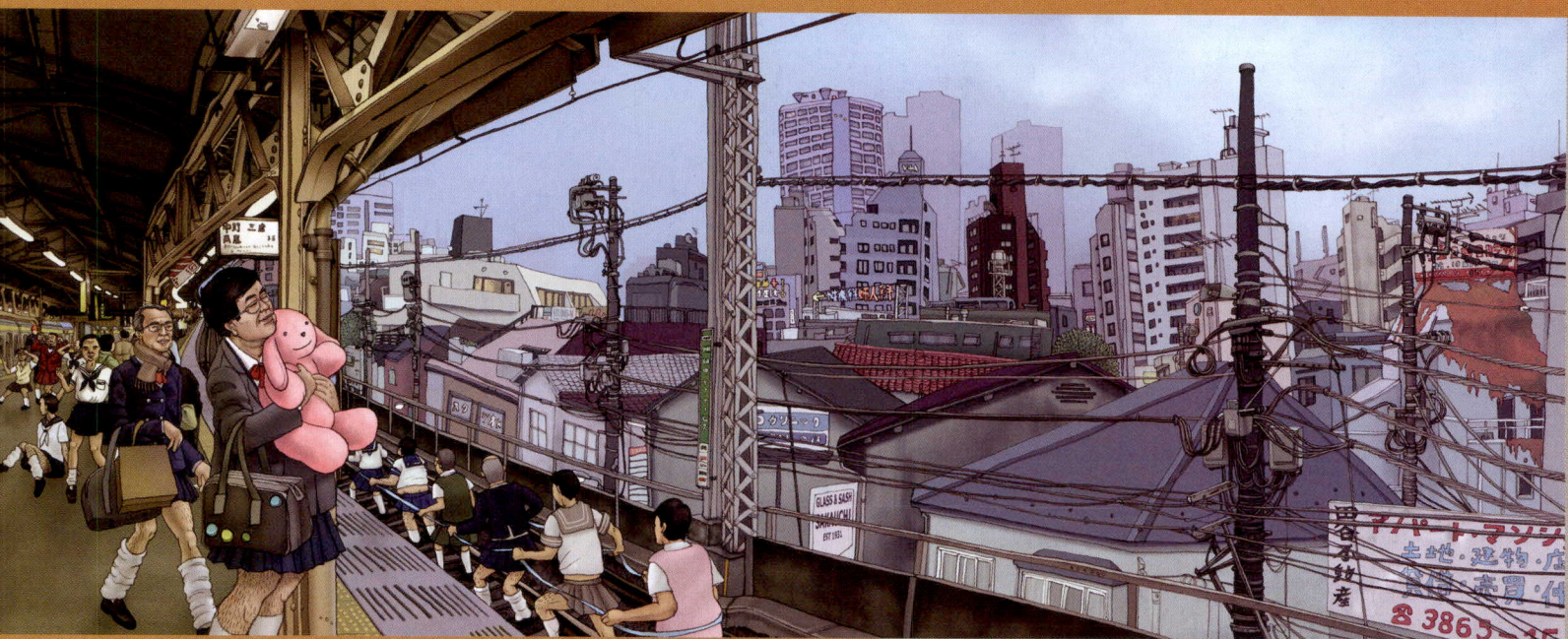
As a couple working together in illustration, LA-based duo Kozyndan remain an industry rarity. "We met in painting class in college," says Dan. "We were living together before we made our first piece of art. Kozy had done a drawing of the inside of our apartment and I liked it so much, I decided to colour it in Photoshop."

It was their famous collaborative design for the interior of LA store Giant Robot – spotted by shop founder Eric Nakamura – that put them on the map. "He liked it so much, he asked us to do some illustrations for *Giant Robot* magazine," says Kozy. The pencil lines are invariably still visible in their finished works, but, as Dan explains, Photoshop is an essential tool: "Once all the elements are scanned in, we composite the characters into the environment then clean the drawing up – a process that includes adjusting levels, dodging and simply painting out imperfections and mistakes. Then we put the image on both our computers and start painting under the drawing in Photoshop. We just keep going until pretty much everything is painted on either one file or the other, then we just put the colour layers from one file into the other and clean everything up."

They don't use many techniques. "We were both trained traditionally as illustrators," says Kozy, "so we treat Photoshop the same way we treat physical paintings – almost everything is done using the Brush tool." The pair are busy, but there was one job they had to take. "When the creator of Kozy's favourite videogame, Katamari Damacy, asked us to do an illustration about the game, we jumped at the chance."

www.kozyndan.com





LIKE SANDS THROUGH THE HOURGLASS:

"Another in our Panoramic series, this one set at a street corner on Berwick Street, London, where Kozy and I once had a fight while on holiday. Most of the imagery revolves around the passage of time, with scenes covering vastly different lengths of time converging in one image. For example, a sequence showing a strawberry gleefully diving into whipped cream intermixes with Kozy and I as babies, growing up, meeting and growing old together"

KATAMARI DAMACY: "The creator of videogame Katamari Damacy contacted us to do an illustration about the game for an article in Relax magazine in Japan. We wanted therefore to mix flat colours, like those of the game graphics, with the more natural look we've been working with this year. We achieved this by simply scanning in a piece of cardboard and laying it over the final artwork. A little real texture always changes the dynamic of a piece of work"



A REFUGE FROM THE STORM:

Rachel created this piece for the Society of Children's Books Writers and Illustrators contest. "The assignment was about a child becoming caught up in a storm and seeking refuge in a cave. This is my interpretation of what he finds in the cave – a forest creatures' barbecue! I wanted to emphasise the lighting for this image so I photographed the clay figures inside a cardboard box, using a small candle as the light source and giving the clay that warm campfire feeling. This technique worked so well I barely had to change the colours on the figures. Texture was added in a transparent layer. I've learned how important lighting is to set a mood and pull a composition together"

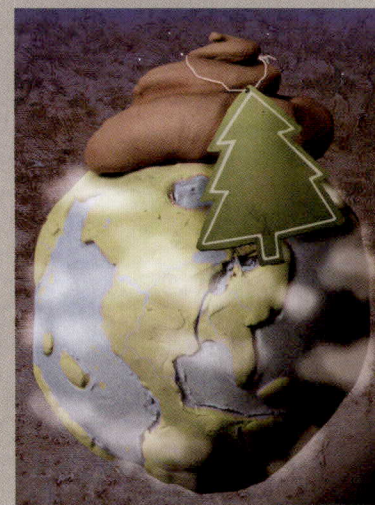
Rachel Chapman

Rachel Chapman always knew she wanted to be an illustrator of some kind, but never envisaged becoming a successful digital artist: "I went to the Maryland Institute College of Art in Baltimore, USA, where I studied illustration and literature."

Her background in traditional art works to her favour with her quirky and original digital creations: "I really learned the power of Photoshop... I've been using this style ever since," she enthuses. The images are so convincing that it's hard to see any obvious Photoshop work, but this is far from the truth: "After an initial sketch to work out the composition, I begin working on sculpting the characters with modelling clay. I try to make as many elements as I can in

clay, such as characters, props and backgrounds. In my studio I take high-quality digital photos of figures, which are initially just a neutral brownish colour, and import these into Photoshop. I then select parts that I want to colour and make an adjustment layer mask to alter the hue/saturation. To give the figures textures, like fur, I'll use a photograph of the fur I want, clone it and then paint a low-opacity layer on top of the figure." This technique is successful not only because of Rachel's expertise in modelling, but also because of the subtlety with which she carries out her tweaks. "You can see the clay form underneath, but the slight fur textures gives the character more realism."

www.artbyrach.com



BAND AID SOLUTIONS: Rachel used her clay technique to create the globe in this image. "I wanted to create a piece about governments' responses to our planet's environmental problems. It represents how some can only come up with short-term solutions that will only mask the problem"



TIED DOWN
BY LANDLINES: "This was created for the December 2005 issue of The Wall Street Journal. Everything is made from clay, except for the executive's suit. For that I did a sketch of the position I wanted him in, scanned it, added a transparent layer of a fabric texture over the sketch and cut out the suit shape. I added the shadows using the Burn and Dodge tools"



SLUMPY IN THE CITY: "This is part of an unpublished picture book I made. The story is about a dog named Slumpy, who runs away to explore the world outside his tiny house. Everything in this composition is clay, except for the wall. It's actually a wall against the alley behind my house in Baltimore. I love to insert pieces of my life: things only me and my friends know about"



THE WOLF AND THE LAMB: "This is one of my earlier pieces, when I first started experimenting with this style. I wanted it to have a real collage-style feel, almost as if I had cut the components out of a magazine. The mountains began as a photo of a piece of concrete that was lying in my front patio, and the grass was taken from my front yard. I try to use all of my own photography for textures and other parts of the image"



The power of Camera Raw 3

Whether you're a professional photographer or an aspiring amateur, Camera Raw 3 is one of the best reasons to upgrade to Photoshop CS2

Since its initial release as a plug-in for Photoshop 7, Adobe Camera Raw has been a revolutionary tool for processing digital RAW photos. With the release of version 3, Adobe raises the bar even higher.

Arguably the single biggest improvement to Adobe Camera Raw is the ability to process multiple RAW files simultaneously. Now when two or more RAW files are opened, they're displayed as thumbnails down the left-hand side of the Camera Raw dialog. With multiple files selected, any edits you make – even panning and zooming – are applied simultaneously to each photo in the selection. Selecting files in the Thumbnails panel is analogous to selecting them in Bridge or Finder/Explorer. Simply use the Shift key for contiguous and Cmd/Ctrl for non-contiguous selections. You can even rank and label select files inside the Camera Raw dialog.

OUR EXPERT Trevor Morris

Trevor Morris is an official Photoshop beta tester and amateur digital photographer with more than a dozen years' design experience. He works as a Senior Graphic Designer for a Canadian web design company and also maintains the Photoshop-centric website GFX™ (<http://user.fundy.net/morris/>).

Slew of new tools

While the layout of the interface hasn't changed significantly since version 2, the tools, Preview option and RGB readouts have all migrated to the top of the dialog to make room for the new Thumbnails panel. You'll also notice several new tools to the right of the White Balance tool. The Color Sampler (S) **A** works just like the Color Sampler Tool inside Photoshop, but instead of only four samplers, Camera Raw actually enables you to monitor up to nine regions at a time – ten if you include the RGB readout for the current

Here, there, everywhere

With the release of Adobe Bridge, Camera Raw has become a shared plug-in that can be hosted by both Bridge and Photoshop. This presents a number of workflow advantages, including the ability to:

- Process and save RAW files without ever having to load Photoshop
- Execute a batch-process in Photoshop, while editing your RAW files in Bridge
- Open two Camera Raw dialogs at the same time (one in Photoshop as well as one in Bridge)

Straight from the source

For all the latest news regarding Camera Raw, including a complete list of supported camera models, visit the official Adobe Camera Raw website at www.adobe.com/products/photoshop/cameraraw.html.

cursor position. This gives you much greater control over the distribution of colours in your photographs.

Another great addition is the Crop Tool (C) **B**, which enables you to perform non-destructive crops (stored as XMP metadata for the associated RAW files). The Crop button contains a drop-down (or Context) menu with common aspect ratios, as well as a Clear command. You can also clear the crop by pressing Esc or by clicking on the grey background of the image preview area. As in Photoshop, you can drag the crop boundary to reposition it, resize it using the corner nodes and rotate it by dragging anywhere outside the crop boundary.

Closely related to the Crop Tool is the Straighten Tool (A) **C**, a real time-saver

that simultaneously straightens and crops the image based on a reference line that you draw (eg, along a horizon, the edge of a building, etc). Images are cropped to the maximum size available based on the original image dimensions, or the Crop tool's currently selected aspect ratio. Note that if a crop already exists, it will simply be rotated to match the reference line.

To the right of the Preview are the new Shadows (press U for 'Underexposed') and Highlights (press O for 'Overexposed') clipping warning checkboxes. Previously, these two options were only available by holding down the Opt/Alt key while dragging the Exposure and Shadows sliders (which still works, if you prefer it to the checkboxes). An interesting addition to Camera Raw 3 is the Auto Adjustments feature (Cmd/Ctrl+T). When this feature is enabled, as it is by default, a fairly sophisticated algorithm attempts to establish the best settings for each image (correcting for both tone and exposure).

Also new is the Curve tab (Cmd/Ctrl+Opt/Alt+4), which enables you to fine-tune the tonality of the selected image(s). If you're familiar with the Curves command/dialog in Photoshop, you'll feel right at home here. One notable exception is that you must hold down the Cmd/Ctrl key when moving the cursor over an image to see the corresponding pixels on the curve.

Finally, the new Save button enables you to save the selected image(s) as a DNG, TIFF, JPEG or PSD file directly from within the Camera Raw dialog without having to involve Photoshop – another huge time-saver when processing multiple RAW files.



THE INTERFACE: New tools and features ensure that Adobe Camera Raw 3 is now faster and more efficient than ever

Scripting Photoshop

Whether it's automating tedious tasks, customising commands or adding features, scripting makes almost anything possible

The ability to script Photoshop debuted in version seven as a plug-in that could be downloaded from Adobe's website.

From version eight (CS), the scripting plug-in was installed by default. Today, in version nine (CS2), scripting the back-end of Photoshop is more accessible and powerful than ever. But despite this, few people take advantage of it – and many people don't even know that Photoshop can be scripted, despite the many advantages.

The scripting advantage

So what's so great about scripting and what can it do that can't be done via traditional actions? Quite a lot. While actions (including batches and droplets) are powerful and flexible and save plenty of time to cut down on your workflow, they have many limitations that scripts don't have.

Consider something as simple as toggling the visibility of the current layer. You could record an action to turn the visibility on or off at the touch of a Function Key, but not both. The problem is that actions aren't capable of independent decision-making, or 'conditional logic'.

In addition, actions can only execute commands within the host application such as Adobe Photoshop, whereas scripts can execute commands involving multiple CS2 software applications you may be using for your artwork. For example, you could write a single script that initiated a procedure in Adobe Illustrator CS2 and then forwarded the results to Photoshop CS2 for completion. After all the package was designed to work as one.

Installing scripts

Installing scripts is much the same as installing any other preset. First, copy the script into the Presets/Scripts subfolder:

Mac: <hard drive>/Applications/
Adobe Photoshop CS2/Presets/Scripts/
PC: C:\Program Files\Adobe\Adobe
Photoshop CS2\Presets\Scripts\

After you quit and restart Photoshop, the scripts will appear in the File>Scripts submenu (in alphabetical order).

Running scripts

To run a script, choose it from the File>Scripts submenu, or choose File>Scripts>Browse to locate and run scripts that don't appear in the Scripts menu. You can also run scripts (or actions) automatically based on an event, eg on startup, opening a document or creating a new document.

To define an event-based script, go to File>Scripts>Script Events Manager. Turn on the Enable Events To Run Scripts/Actions checkbox and pick an event in the Photoshop Event drop-down. Select Script and pick the desired script in the drop-down (or choose Browse at the bottom). Press Add to add the event to the Event List. Finally, hit Done to apply all changes and enable the event.

To remove an event, select it in the Event List and press Remove; hit Remove All to remove all events from the Event List. To disable events without removing them, turn off Enable Events To Run Scripts/Actions. Press Done to apply.

Learn by example

It's worth checking out the many resources installed by default in the following locations on your computer:

Mac: <hard drive>/Applications/
Adobe Photoshop CS2/Scripting Guide/

The Manager

The Script Events Manager (File>Scripts>Script Events Manager) allows you to configure scripts (or actions) to run automatically based on certain events, for example on startup, opening a document, creating a new document, and so on.

Keep current

The latest versions of the Scripting and Reference Guides are available from Adobe's website cheat the following location:



Adobe Photoshop Scripting Documentation
http://partners.adobe.com/public/developer/photoshop/sdk/index_scripting.html

You can also purchase a printed version of the Photoshop Scripting Guide from Amazon.com:

Adobe Photoshop CS2 Official JavaScript Reference
<http://tinyurl.com/dqj6t>

PC: C:\Program Files\Adobe\Adobe
Photoshop CS2\Scripting Guide
Photoshop Scripting Guide – intro to
scripting Photoshop CS2 (with examples)
AppleScript Reference Guide –
AppleScript companion to the
Photoshop Scripting Guide
JavaScript Reference Guide –
JavaScript companion to the Photoshop
Scripting Guide
VisualBasic Reference Guide –
VisualBasic companion to the Photoshop
Scripting Guide
Samples Scripts folder – sample scripts
written in AppleScript, JavaScript and
VBScript; see 'Sample Scripts Description.
pdf' for descriptions of each script
Utilities folder – the ScriptListener
plug-in. (For more information on the
ScriptListener plug-in, see Chapter 3 of
the JavaScript Reference Guide or VBScript
Reference Guide.)

Why JavaScript?

Although you can write Photoshop scripts using JavaScript, AppleScript or VisualBasic, JavaScript has two advantages: it's platform-independent (ie works on both Mac and PC), and many web designers are already familiar with it.

Additional resources

Below is a selection online resources dedicated to sharing scripts and information about scripting:

- Adobe Photoshop Scripting Forum
<http://tinyurl.com/afncy>
- Adobe Studio Exchange – Photoshop Scripts
<http://share.studio.adobe.com/axBrowseSubmit.asp?t=74>
- Working With Photoshop Scripts (PhotoshopSupport.com)
www.photoshopsupport.com/tutorials/jennifer/photoshop-scripts.html
- Photoshop Scripting using JavaScript (Tranberry.com)
www.tranberry.com/photoshop/photoshop_scripting/index.html
- Scripts for Photoshop CS and Photoshop CS2 (Trevor Morris)
<http://user.fundy.net/morris/?photoshop28.shtml>
- Photoshop Scripting Community Forum (PS-Scripts)
www.ps-scripts.com/bb/
- Photoshop Scripting
http://www.kirupa.com/motiongraphics/ps_scripting.htm
- Good tutorials - Photoshop scripting
www.good-tutorials.com/tutorials/photoshop/scripting

**"SCRIPTS CAN EXECUTE
COMMANDS INVOLVING
MULTIPLE CS2 APPS"**

Work smarter with Smart Objects

One of Photoshop CS2's most exciting additions was Smart Objects. These 'super layers' could revolutionise your non-destructive workflow

Smart Objects video tutorials

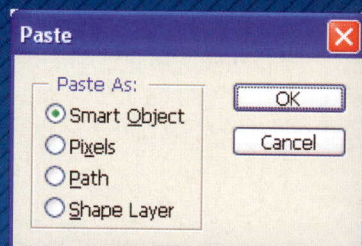
For more information about working with Smart Objects, check out the excellent video tutorial series over at Xeler8r.com (http://xeler8r.com/lessons/pscs2/s_objects). You'll be working smarter, faster!

So, just what is a Smart Object? Essentially, a Smart Object allows you to embed raster or vector data inside your Photoshop documents, while preserving all the original characteristics and editability of that data. This includes raster images, Illustrator artwork, Camera Raw files and even other Photoshop documents. Best of all, Smart Objects allow you to apply non-destructive transformations and deformations to the embedded artwork. It will give you many more creative options, allowing you to preserve the quality and clarity of the data you import – whatever you do to it!

OUR EXPERT Trevor Morris

Trevor Morris is an official Photoshop beta tester and amateur digital photographer with more than a dozen years' design experience. He works as a senior graphic designer for a Canadian web design company and also maintains the Photoshop-centric website GFX™ (<http://user.fundy.net/morris/>).

PASTE DIALOG: When pasting any vector data into Photoshop, the Paste dialog box shown below provides four options: paste as Smart Object, Pixels, Path, or Shape Layer



SMART OBJECT ICON: Smart Objects may be distinguished from other layers by the Smart Object icon that appears in the lower right corner of the thumbnail in the Layers palette



There are several different ways to create Smart Objects:

- To embed an external file as a Smart Object, choose File>Place. This command is only available when a document already exists in Photoshop.
- From Adobe Bridge, select a file and move along to File>Place>In Photoshop. Note that this only works with a single file at a time and, as mentioned above, a document must already exist in Photoshop.
- If the clipboard contains vector data (such as copied Illustrator artwork), simply paste the data inside Photoshop and choose Smart Object from the Paste dialog (see 'Paste Dialog' on the left).
- From within Photoshop, select the layer(s) to convert, Ctrl+right-click on the layer(s) in the Layers palette, and choose Group into New Smart Object (or choose Layer>Smart Objects>Group into New Smart Object from the main menus).

Flexible objects

Now to demonstrate the flexibility offered by Smart Objects. First, select one of the aforementioned methods to create a Smart Object. For example, we opened 'Chinese Opera.ai' (located in the default Illustrator Sample Art folder) into Illustrator and then copied the artwork. In Photoshop, we created a new

Copy and paste from Illustrator into Photoshop

For greatest flexibility, make sure that both PDF and AICB (No Transparency Support) are enabled in the Illustrator's File Handling & Clipboard preferences (Illustrator>Preferences>File Handling & Clipboard on the Mac, or Edit>Preferences>File Handling & Clipboard on the PC).

document (using the default Clipboard preset size, resolution, etc) and pasted the artwork by choosing Smart Object from the Paste dialog (again, refer to the 'Paste Dialog' image here). When pasting (or placing) as a Smart Object, Photoshop automatically fits the artwork to the canvas. However, you may move, rotate, size, or skew (and even warp – for raster art only) the artwork prior to accepting the results.

Press the Return/Enter key (or click the Commit transform icon on the Options bar) to create the Smart Object. Note the Smart Object icon that appears near the lower right corner of the thumbnail in the Layers palette (see 'Smart Object Icon', left). Press Cmd/Ctrl+T to initiate Free Transform and notice that, unlike traditional layers, all transformation/deformation values are remembered in the Options bar. Smart Objects may also be repeatedly transformed/deformed with no degradation, because they're always re-rendered based on the original data (see 'Smart vs Layers', right).

To edit the contents of the Smart Object, simply double-click on its layer thumbnail (or choose Layer>Smart Objects>Edit Contents). This will open the data for editing in the appropriate application, as follows:

- Raster artwork, including embedded

raster files, native Photoshop layers and/or groups, as well as other nested Smart Objects, are opened in a separate document window inside of Photoshop.

- Embedded Camera Raw files are opened with the Camera Raw plug-in.
- Vector data, including files such as PDF and Illustrator artwork, are opened with Illustrator.

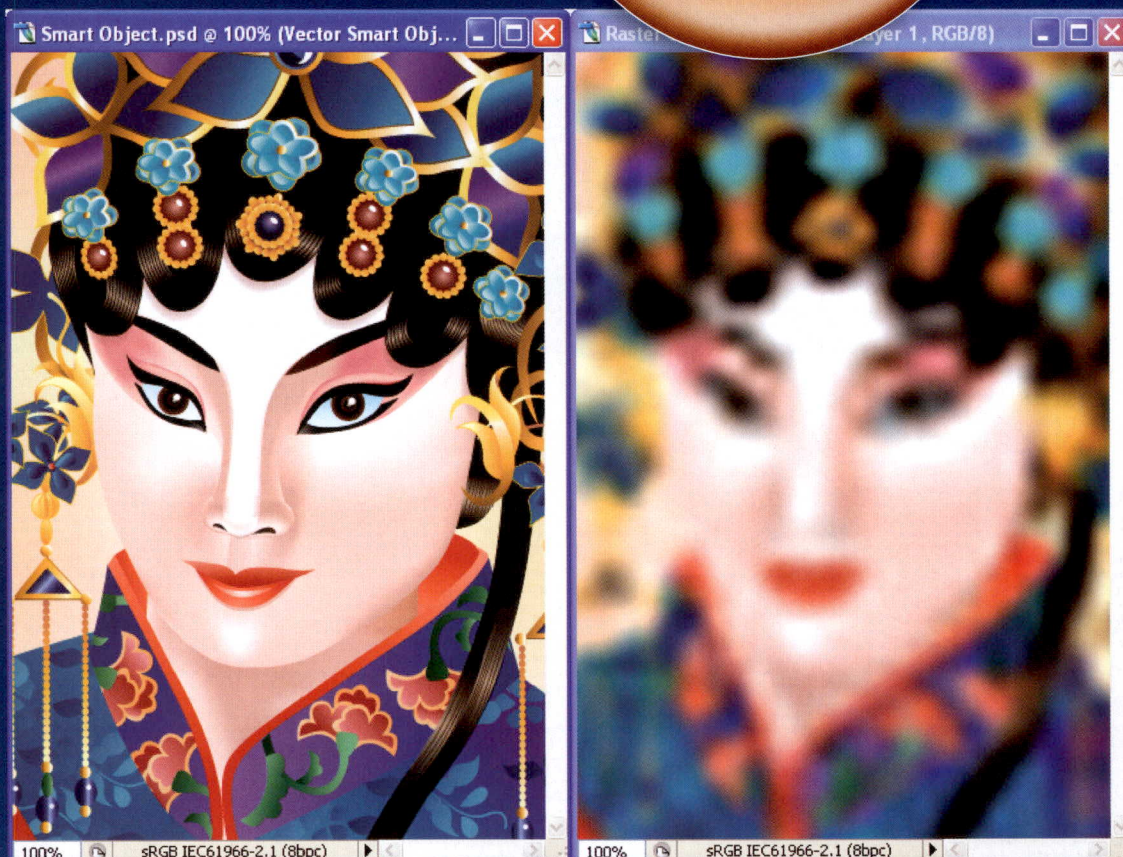
Upon save, any changes made to the Smart Object will be updated in the main document (for all 'instances').

To export the contents of a Smart Object, Ctrl+right-click and choose Export Contents from the Layers palette context menu (or Layer>Smart Objects>Export Contents). The Smart Object is saved in PSB format for raster data, or AI format for vector data. Alternatively, you can also double-click to edit the Smart Object's contents and then choose File>Save As from the host application. There's also a Replace Contents command (Layer>Smart Objects>Replace Contents), which, as the name implies, lets you replace the contents of a Smart Object (and all 'instances') with another document.

In an instance

For those of you who are familiar with Macromedia Flash (now Adobe owned), Smart Objects are akin to 'instances' in

"SMART OBJECTS ARE ARGUABLY THE COOLEST THING TO HAPPEN TO PHOTOSHOP SINCE LAYERS"



SMART VS LAYERS: In this example, the same Illustrator artwork was pasted into Photoshop two times: once as a Smart Object (left), and once as a raster object (right). Each was scaled to 10% of its original size, then increased to 150%. Note the degradation of the raster object, while the Smart Object looks flawless

that they let you create cloned copies of an object, and when you update one of the cloned objects they're all updated simultaneously.

This is especially useful for web and interface design, where you might have multiple buttons based on a template.

Consider, for example, a tabbed interface where a tab may be comprised of one or more layers, with associated styles, Blending Modes, opacities and so on. Using the new multi-layer selection capabilities in CS2, you could select the layers and combine them into a single Smart Object – you can even nest other Smart Objects. This tab could then be duplicated any number of times, allowing you to update all instances simultaneously based on the changes made to any one of the tabs.

To create a duplicate of a Smart Object that isn't 'linked' to the original, choose New Smart Object Via Copy from the Layers palette context menu (or choose Layer>Smart Objects>New Smart Object Via Copy). Any changes made to the copy will not affect the original Smart Object, and vice versa. Although Smart Objects are arguably

the coolest thing to happen to Photoshop since the addition of layers (added back in version 3), they're not without compromise.

Smart obstacles

The first obstacle you're likely to encounter with Photoshop's Smart Objects is that, like Shape layers and Type layers, they must be rasterized before you can apply additional filters to them, which you will be informed of if you try and do so.

You can either acknowledge the warning dialog – in which case Photoshop will rasterize the Smart Object for you – or choose Layer>Smart Objects>Convert To Layer (or Layer>Rasterize>Smart Object). Either way, the Smart Object is converted to a regular layer and the Smart Object thumbnail disappears. (Be sure to duplicate your Smart Objects prior to rasterizing them!)

Another thing to be aware of is that styles and Blending Modes applied to layers inside Smart Objects don't always interact properly with layers in the parent document. Similarly, styles

applied to Smart Objects are applied with no regard for the objects contained within the Smart Object. Finally, note that there's no Ungroup Smart Object command; in order to release the contents of a Smart Object back, you must first open the Smart Object and then drag and drop the contents back in the main document.

We're sure that these issues will be addressed in future versions of Photoshop, but for now we think that they're minor in comparison to the benefits offered by employing Smart Objects into your workflow, so why not give them a try?

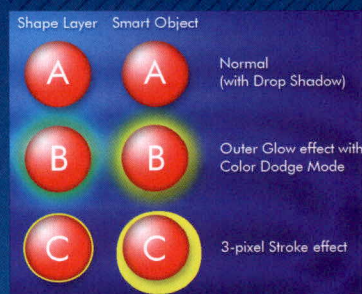
PSD vs PSB

When you double-click to open or edit a raster-based Smart Object, you may have noticed that it's opened as a PSB document. PSB is a Large Document Format that supports twice as many channels, and 100-times larger document sizes than the traditional PSD format. All Photoshop features are preserved in PSB files, but they're only supported by Photoshop CS and higher.

To save a new document as a PSB, you must turn on Enable Large Document (Photoshop>Preferences>File Handling on the Mac, or Edit>Preferences>File Handling on the PC). However, existing PSBs (such as Smart Objects) may be opened and saved without enabling the Large Document option.

Twice as effective

Smart Objects can also be used to apply two or more of the same kind of layer effect to a single layer: for example, two drop-shadows, three strokes, etc. To do this, apply a layer style, as you normally would, then group the layer into a Smart Object. Now apply the second style to the Smart Object. Repeat this procedure as often as you like, but understand that this trick has its limitations, and may not always produce quite the desired results.



OBSTACLES: On the left is a regular Shape Layer, and on the right it is grouped into a Smart Object. Modes applied to layers inside Smart Objects don't always interact properly

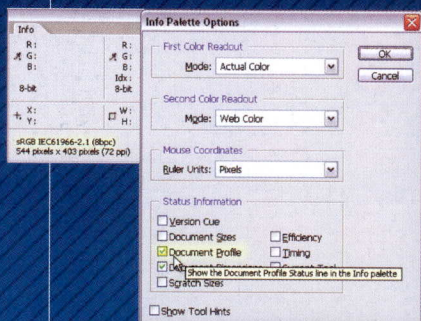
Colour consistency

Why don't colours match between Photoshop, Flash and my other applications – including the desktop? We look at how Photoshop treats colours and how you can control the perfect tones

OUR EXPERT Trevor Morris

Trevor Morris is an official Photoshop beta tester and amateur digital photographer with more than a dozen years' design experience. He works as a senior graphic designer for a Canadian web design company and also maintains the Photoshop-centric website GFX™ (<http://user.fundy.net/morris>).

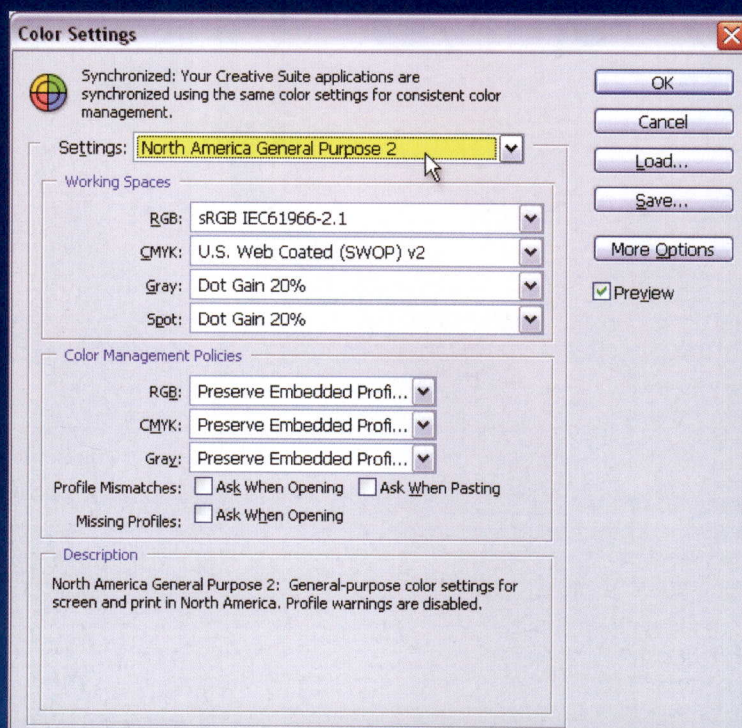
INFO MANIA: Additionally, you can also have the active document's colour profile appear in the Info palette by enabling the Document Profile option in the Info Palette Options dialog – accessed via the Info palette menu (only available in Photoshop CS2 and higher)



Moving pixels between applications is a relatively straightforward process, but preserving the colour associated with those pixels can be a bit more challenging, especially when dealing with colour-unaware applications.

Consider, for example, something as simple as performing a screen capture and pasting the results into Photoshop, or exporting graphics for use in Flash via Photoshop's Save for Web plug-in. Both of these common procedures can produce unpredictable colour discrepancies without the proper precautions. The 'problem' is that Photoshop is a colour-managed application and, as such, a document's appearance is based upon the embedded profile – or the working space, for documents that don't have an embedded profile – not strictly by the numeric colour values. Conversely, colour-unaware applications (most web browsers, Adobe Flash, word processors and so on) simply display colours based on their numeric values.

Colour management is one of Photoshop's greatest strengths, but it can also be a real nuisance to people who want a 'by-the-numbers' (ie, unmanaged) workflow. Furthermore, there's no way to turn off colour management in Photoshop. Even



GET CLOSER TO COLOUR SETTINGS: Photoshop's colour settings are configured via the **Edit>Color Settings** dialog (Apple/Ctrl+Shift+K). For most purposes, the default colour settings are recommended

setting all Color Management Policies to Off (in the Edit>Color Settings dialog), doesn't turn colour management off; it simply instructs Photoshop not to embed profiles for newly created documents, and to ignore profiles that differ from the working space when opening/importing existing documents.

Set it and forget it

Photoshop's colour settings are configured via Edit>Color Settings. For most purposes, the default colour settings, 'North American General Purpose 2' ('U.S. Prepress Defaults' in Photoshop CS and earlier), are recommended. The RGB working space associated with these settings is sRGB, a 'universal colour space' that best describes the typical CRT monitor, the internet, most digital cameras and so on.

As sRGB was designed with the internet in mind, it's the best profile for working with web-based graphics (especially if you still have to deal with the deprecated web-safe palette). The default colour settings also set the Color Management Policies to Preserve Embedded Profiles, which means that documents will be opened, edited and saved with their embedded profiles, even if they differ from the working space – unless, of course, you explicitly convert them to another space. All of the profile warnings are turned off, meaning that colour management will largely take place on its own – without any intervention required.

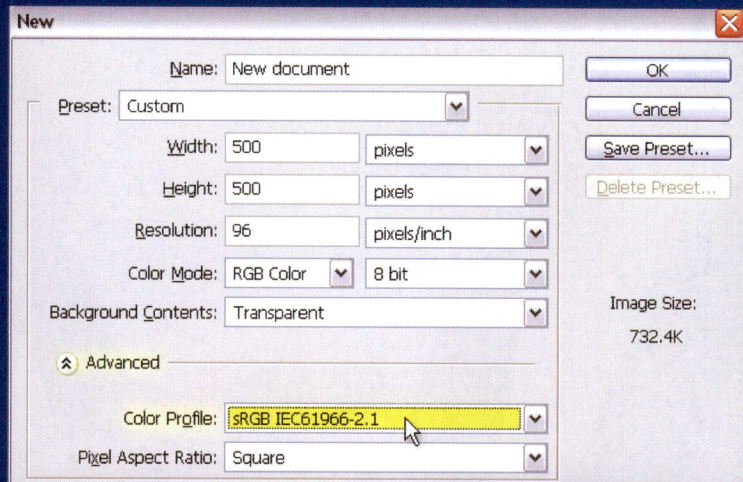
A document that contains no colour profile is referred to as 'untagged' (eg, Untagged RGB), and is treated as a working space document. This means that unless you physically assign a profile

Assign or convert? An analogy...

To help understand the difference between the Assign Profile and Convert Profile commands, consider the following analogy:

- If we gave you one unit of currency and asked you how much it was worth, what would your response be?
- Obviously you can't answer that question unless you know how much currency you have (numerical colour value), what type of currency it is (colour space), and where you're going to spend it (output device).
- So, if we assume that you live in the United Kingdom and we 'assign' the currency a value of £1, you'd know exactly how much it was worth.
- Conversely, if you we assume that you live in Canada, you'd first have to 'convert' from UK pounds to Canadian dollars before you could determine the exact worth of the currency.

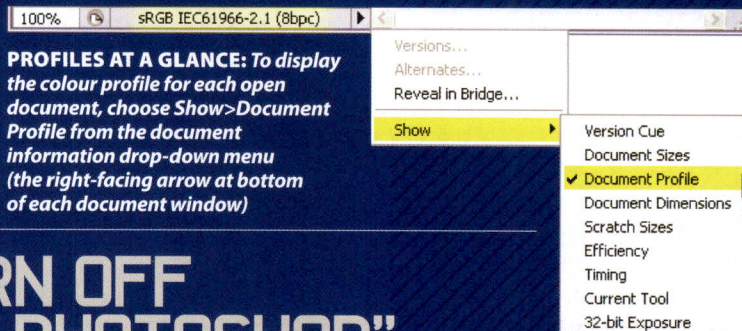
A NEW PROFILE: Use the Advanced options in the New document dialog to create a document with a colour profile different to the default working space



Automatic colour space conversion

If you prefer to have your entire workflow in the sRGB space, you may wish to change RGB Color Management Policy (Edit>Color Settings) from Preserve Embedded Profiles to Convert to Working RGB.

The first time you open a document with an embedded profile that differs from the working space, you'll see the Embedded Profile Mismatch dialog (even if all profile warnings have been disabled). To permanently disable this warning, check the 'Don't show again' option on the dialog.



PROFILES AT A GLANCE: To display the colour profile for each open document, choose Show>Document Profile from the document information drop-down menu (the right-facing arrow at bottom of each document window)

"THERE'S NO WAY TO TURN OFF COLOUR MANAGEMENT IN PHOTOSHOP"

to the document, you won't have control over its appearance when outputting to another device (eg, your monitor or a printer) or when exporting graphics via Save For Web. In fact, the only time the document will appear correctly (on screen) is when the document's profile just happens to be the same as the working profile, either by chance or by workflow. So which should you use, Edit>Assign Profile, or Edit>Convert Profile? (Note that for Photoshop CS and earlier, the Assign and Convert Profile commands are located at Image>Mode.)

Assign Profile is used to add a profile to an image that doesn't already have one. It can also be used to change the profile of an image that you know has the wrong profile, provided you know what the correct profile should be. For example, some older digital cameras failed to embed colour space info, and when these images were opened in Photoshop, they were mistakenly assigned the sRGB profile. If you knew that the images were in fact captured in the Adobe RGB (1998) colour space, you could use the Assign Profile command to change their profiles.

Unfortunately, if you're not sure how, or with what device, an image was created, there's no way to know for certain which profile to assign. Your only choice is to 'go fishing', assigning profiles until you find one that makes the image look good. You needn't worry about image degradation, as Assign Profile is non-destructive (ie, you can change the

profile as many times as you like and it won't degrade the image data).

Convert Profile, as the name implies, is used to convert documents from one profile to another. For example, you might want to convert digital photos from the ProPhoto space to sRGB for best display on the web, or to convert scanned images to the profile of your printer. Note that Convert Profile is a destructive command (ie, out-of-gamut colours are permanently clipped or remapped during conversion process), so it's best to work on a duplicate document when using the Convert Profile command (or create a backup).

In summary, Convert Profile preserves the appearance of the colours in the image, regardless of their numerical values, whereas Assign Profile preserves the numeric values, regardless of appearance. (You might need to read that last sentence a couple of times to fully digest it.) For more information, we recommend reading *Assign Versus Convert To Profile*, a free online article written by G Ballard (www.gballard.net/psd/assignconvert.html).

Matching colours

Ultimately, one of the goals of colour management is to ensure consistent colour for all managed documents. This means that not only should the colour for each document appear correctly (on properly calibrated output devices), but similar colours should also match across documents – for example, the various

pieces of a web design. For colour-aware applications, such as Photoshop, InDesign and so on, this means ensuring that the proper profile is embedded when the document is created, or when it's converted from one colour space to another.

For colour-unaware applications, such as Flash and most web browsers, this means ensuring that all documents are created in, or converted to, the sRGB colour space, as this is the assumed profile for most colour-unaware apps. If you use Photoshop's Save For Web command to export images, it's important to convert them to sRGB first (Edit>Convert Profile). This is necessary for two reasons: first, Save For Web strips the embedded profile info, resulting in inaccurate colour for documents in any other colour space; second, colour-unaware apps assume an sRGB space and ignore the embedded profiles.

One exception would be when you're working with a non-sRGB document that uses the web-safe palette: you'd then need to change the profile to sRGB (Edit>Assign Profile) to preserve the numerical values of the colours before invoking Save For Web.

Consistent colour between Photoshop and Flash

● This tutorial is an excerpt from the Photoshop CS2 and Flash 8 Integration series of video-based tutorials with Michael Ninness (Lynda.com). This series of tutorials shows you the most efficient methods for importing content created with Adobe Photoshop CS2 into Adobe Flash Professional 8 while maintaining as much of the original appearance as possible.

Video tutorials

● Online video tutorial (Adobe.com): <http://tinyurl.com/rud9h>
 ● Direct link (Adobe.com): <http://tinyurl.com/jkp33>
 ● Photoshop CS2 and Flash 8 Integration, with Michael Ninness (Lynda.com): <http://tinyurl.com/z9wpz>

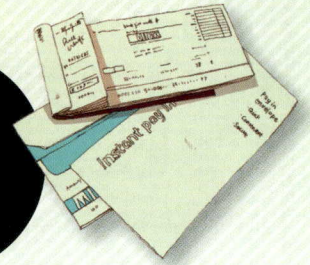
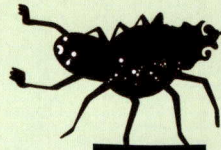
Accuracy vs consistency

Please note that this article discusses some of the fundamentals for achieving consistent colour behaviour, not accurate colour reproduction. The only way to ensure accurate, predictable colour reproduction is to calibrate your display using a hardware calibration device.





Going Solo



Unleash your solo potential and set up a successful design studio with a little helping hand from iLovedust

BY MARC GRAHAM



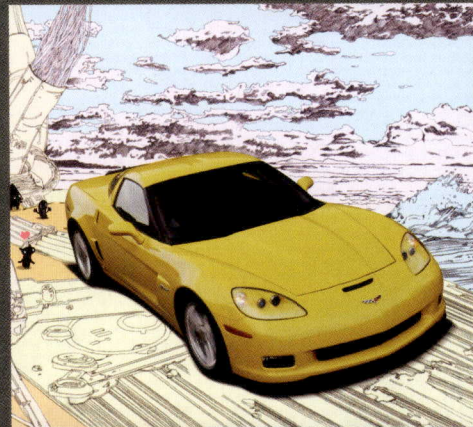
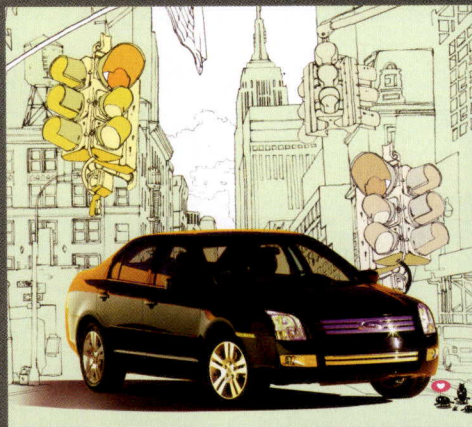
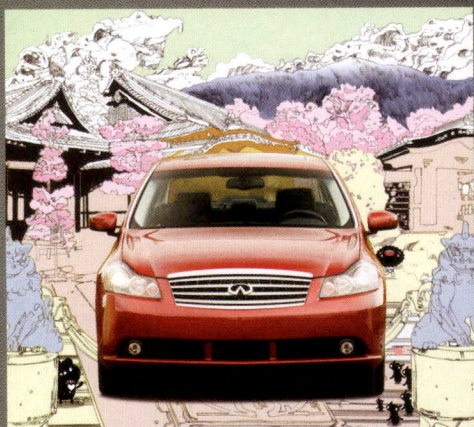
When iLovedust started out just over three years ago, it saw Ben Beach and myself, Marc Graham, giving up our mediocre day jobs and going out into the big bad world on our own. Hindsight is a wonderful thing and looking back over that time there are plenty of fond memories – but a lot of utter devastation, too.

Although iLovedust is by no means a household name yet, we are still working and making enough money to keep our heads above water and to employ a third designer, the very talented Sian Jiang.

I imagine we have made more mistakes than most starting up, so take heed of our warnings – we know what we're talking about. You name it, we did it: late tax returns, messed-up print jobs... we even flooded our first building due to lack of sleep.

But today we are working with some great people and wonderful companies: Coca Cola, American Airlines, Johnnie Walker and Warner Bros to name but four. And that's testament to how much work we put into running our own business and making sure we produce the very best work we can. After all, we live and die on the work we produce.

The ride of its life



iLovedust is a small and perfectly formed graphic design studio based in Southsea, just a length of cobbled pavement from the beach. Its clients range from big to little and are dotted around the globe. For each it aims to provide creative solutions to all sorts of briefs, offering

a friendly approach and loads of personality. The iLovedust line-up began as a duo in 2003 and has swelled out a little over time. Working closely as a team, iLovedust applies a passion for design to every project it tackles, taking pride in the details and the relationships that it builds with its valuable clients.

These three illustrations are part of a sequence created as part of a commission for US-based *Ride* magazine. The complete portfolio consists of five designs, which accompanied reviews of cars. iLovedust managed to place its own quirky style onto the design with a cheeky cameo from design buddies TADO. Can you spot the little characters?

IN THE BEGINNING

So you're thinking of setting up on your own. What could possibly be easier than starting up a small graphic design studio? After all, you don't need much: a couple of computers, some backup for files and artwork, the obligatory toys on the table, a watercooler and, hey, why not throw a ping pong table in for good measure?

It's really that simple, isn't it? Well maybe it is and maybe it isn't; I can only really talk from the particular experiences that we have encountered when starting out. There were highs, lows, late nights and early mornings, copious amounts of coffee, wanting to strangle the clients (and, er, wanting to strangle your colleagues) and, of course, trying to make a living.

We started out with a simple plan: let's work for ourselves, let's do things our way and let's do things the way they should be done. In retrospect it was probably not a great way to go into this business: eyes wide shut.

Like most graphic designers, illustrators and image-makers we truly do love what we do, and unlike so many other professions we really do live it. It's very hard to switch off, regardless of office hours. This life-consuming dedication to our art is the catalyst for change. If we're thinking about work 24 hours a day, why not let that work be for ourselves rather than for some faceless boss?

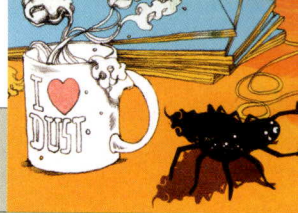
With more and more young creatives considering this move, and with the leaps and bounds in technology over the past few years, it's possible to quite literally carry your studio around with you. Setting up in your mum's garage or a remote office space has never been more of a possibility, and working in this way is becoming more the norm.

But even with these factors considered, what happens next? Okay, so office space might not be an immediate problem, and you're brimming with creative ideas, but after many weeks of trying to think of a name for yourself (then several more trying to come up with some branding that you can actually agree on), what do you do next?

Starting out

Before you take the giant leap from working for someone else and enjoying the benefits that this lifestyle can bring, you need to sit down and write a business plan. The thinking behind a business plan is to show your bank manager or potential backer that you're going to make as much money as you say you will, and that there is minimal risk involved for your lenders.

Try to be realistic about what you can truly pay yourselves to get by and also how much work you think you can bring in. Writing a business plan is as much an exercise for yourself as a tool for the lender – things have a habit of looking and feeling far more realistic (or is that pessimistic!) when printed out in black and white.



“ I IMAGINE WE’VE MADE MORE MISTAKES THAN MOST STARTING UP, SO TAKE HEED OF OUR WARNINGS, WE KNOW WHAT WE’RE TALKING ABOUT ”

Customers are going to be the key to your success, so try to be honest with yourself as to how many you have or can get in your first six months. It’s important to look at this realistically and have a firm idea of just how much money you can generate. If in doubt, round your figures down – if nothing else it makes for a nice surprise when your bank manager wants to take you out for lunch because you’re exceeding your targets. Just make sure he pays!

Cash incentive

“Money, money, money. Must be funny in the rich man’s world.” Something to learn quick and sure, money is never funny. When starting out it really is the one thing that’s going to make the difference between creating a successful studio or a great idea that ended up costing you thousands of pounds.

Talent at this point should not be in question, but money is the killer. Being realistic is the key. Start by writing down all your company’s outgoings: rent, telephone, internet, electricity, postage, stationery... the list is endless. It’s also worth bearing in mind that a lot of companies might want paying upfront because you’re a new customer. A print job can take a few thousand pounds out of your potential startup capital, as can new computers, rent advances on home and office space and software. All these costs eat into your money and you haven’t even paid yourself yet.

When we started iLovedust we were very naive about just

how long jobs take to get in, complete and get paid for. In general we have found it can take two weeks to get the green light, a further three or four weeks to get the sign-off and a further six to get paid. So in reality it’s likely that you’re looking at three months before getting paid for a job that you may be counting on for wages and rent.

“In this world nothing is certain but death and taxes,” said the wise old Mr Benjamin Franklin, and didn’t we just find that out! When you do finally get around to paying yourself, try to remember that those lovely people at the Tax Office want some of your money. Try to keep a track of just what you owe the taxman. Income tax bills come when you least expect them. Seek advice from your accountant as to which way is best for you to draw money from your business; there are quite a few options and they can make a dramatic effect on how you manage your cash flow.

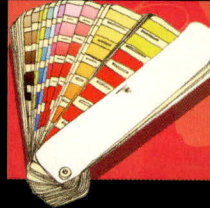
Sort yourself out

Organisation: it’s the key word to remember if you want to work effectively. Keeping yourself organised can save so much time when the pressure is on. One of the first things we learned when starting out was that nothing ever goes according to plan, and with all the will in the world there are always things entirely out of your control that can push project on hours, days,



THE ESSENTIALS

PANTONE REFERENCE BOOK



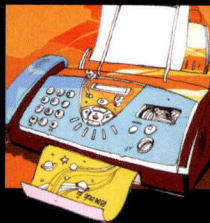
These are priceless when it comes to specifying exact match colours to your client and printer. Check out the range of Pantone Guides and Swatchbooks at www.colourconfidence.com.

PETTY CASH BOX



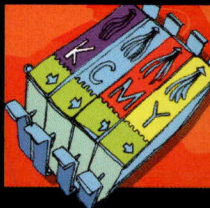
Spending a few quid here and there soon adds up! Always save receipts and keep a tally on a petty cash forms – you’ll be amazed what you can claim back on coffee, postage and the like.

FAX MACHINE



Some may say you don’t really need to use fax machines these days but we have found it invaluable in times of need, beware of cheap fax machines with expensive ink!

A SUPPLY OF INK CARTRIDGES



You just know that when you need to rush off a proof and have a bike waiting that your ink’s going to run out. A good office supplier should offer a sizeable discount if you buy in bulk.

MAGAZINE SUBSCRIPTIONS



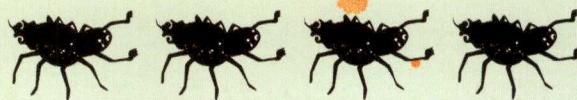
Lots of design magazines offer good subscription discounts and can really help you keep your finger on the pulse of what’s going on in the industry when you haven’t seen the light of day for weeks.

TELEPHONE BANKING



Being able to access your bank account by phone or internet can be a very useful tool when keeping tabs on your cash flow and checking dates of deposits and so on. So make sure you’re online.

“IT’S NOT UNHEARD OF TO BE CALLED TO A CONFERENCE CALL AT 9PM JUST AS YOU’RE GETTING IN THE BATH”



STRAIGHT FROM THE TOP

The industry pros let us in on their dirty secrets: what is the one thing you would have done differently when starting out?

“Asked for more money”

Jon Burgerman, www.jonburgerman.com

“I shouldn’t have spent five years working for someone else before setting Insect up. A year would have been fine”

Paul, www.insect.co.uk

“Not spent so much money on what I thought/was told I needed (massive A3 scanner, expensive software I never actually used, top-of-the-line G3), but could easily have done without if my research had been a little more extensive”

Richard May, www.richard-may.com

“Hired a PA!”

Jeremy, www.jeremyville.com

“We have made many mistakes, but everything that we can remember seems to have had a silver lining. It’s hard to say we would do anything differently”

Jonathon Kenyon, Vault49

“I would have tried to get an agent sooner, so I wouldn’t have had to go through such a long period of desperately trying to get people to look at my work and in most cases being ignored”

Steve Wilson, www.wilson2000.com

“Everything!”

Arturo Sandoval, www.friendswithyou.com

“Make sure you get someone who knows what they’re doing to look at your tax returns for you. It might cost you a penny or two but its bound to save you even more. Keep receipts for everything too. Hoard things!”

Mike & Katie, www.tado.co.uk

“I wish I made sure I had a decent amount of money behind me before I started, even if that meant working a job for a year”

Rob Hare, www.robhare.co.uk

“I’d have stuck to my guns. I’d have got an accountant in sooner. I’d have partied like it was 1999”

John McFaul, www.mcfaul.net

» weeks or even months over deadline. The key to keeping some kind of grip on these projects (and your sanity) is to allow realistic timescales for projects. Emailing work can save a lot of time, but it still doesn’t guarantee an instant response.

A lot of the larger companies have certain procedures that may mean feedback on your work may take days to come back. This needs to be built into your timescales.

Our company deals with a lot of clients in America and so the time difference can work in your favour on some days, and against you on others. It’s not unheard of to be called to an important conference call at 9pm with six creative directors just as you are getting in the bath or trying to watch the football in your local.

Remember, there’s no point being over-optimistic and promising something you can’t deliver. You simply won’t get work from that client again. Prioritising jobs in order of timescales and deadlines can sometimes make for scary reading, but crossing each one off a list as you complete it is incredibly satisfying.

Paper works

No matter how much you want to be behind your beloved G5 creating your next masterpiece, at some point you’re going to have to do the dreaded paperwork that comes with running your own business. Accounts, tax returns, wages, travel expenses and paying your bills are all things that

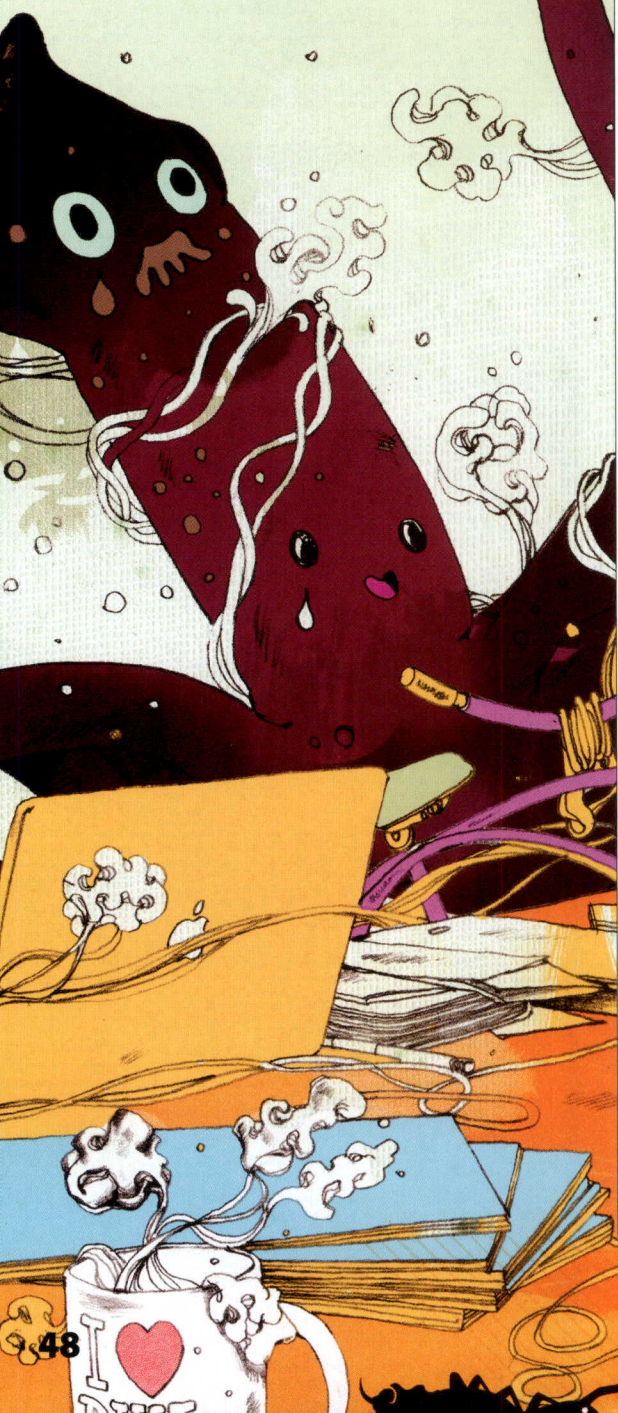
Setting up your own

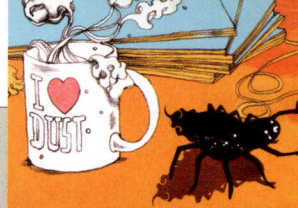
1 WRITE A BUSINESS PROPOSAL

Draft up a business plan to show to your bank manager or potential buyer. Be realistic about what you can bring in. You’re only be fooling yourself if you set out for a goal that’s way beyond your capabilities. You may find it easier if you build up a list of expenditures which you can keep by your side.

2 CUSTOMERS

Think about who your potential customers are going to be and how much income you can receive within your first six months. Be realistic about this – round your figures down if you’re not too confident you can bring in the big bucks straight off.





can eat into your time, regardless of whether you enjoy that side of the business or not.

Try setting aside a few hours a week dedicated to paperwork. Although it might seem like the last thing you want to do, paperwork really can get on top of you and before you know it you're drowning in a swamp of misplaced bills, half-read mail and the odd red letter. Do it little at a time and you'll find the task much more manageable.

Getting a good accountant can save you precious time and can also save money. Explaining to your accountant how you work and your honest understanding of the business side of things is priceless. We know from painful experience ourselves that not getting your books in order can lead to late nights and arguments about just who did open that letter and then file it safely in a copy of a magazine

The bigger picture

One thing about working for yourself or in a small group is that it can be very hard to be truly objective about your work. You may love something you have been working on for hours, but others in your group may not see it in quite the same light. Different opinions are just a matter of fact in design.

To avoid people throwing hot cups of coffee and iPods at each other, try to have two or three rough versions of an idea and seek feedback from several sources. If you're still not sure what version to present to your

client, show them all. It can save hours of work if input at an early stage leads to a clearer understanding of the client's wants and needs. It can also help the project become more organic and grow, and your client will be glad to be involved in the design process.

Being a designer, illustrator or digital artist seems to be so much more than a job; you can't seem to ever really escape it. Walking down the street looking at different posters and shop windows, going on holiday and checking out magazines, clothes and toys you would never find back home... it's enough to drive some people insane.

What defines us at iLovedust is that we love what we do and take inspiration from everything we see and the many interesting people we meet within the industry. Make no mistake, the hours are long and some days can be hugely frustrating, but the pride you have in your work when you see it on a cover of a magazine, on the wall of Grand Central Station, or stacked high in the lobby of Selfridges, more than makes up for that. It can be just a case of rolling up your sleeves, putting your best foot forward and seeing what happens.

Our advice to anyone following in these well-trodden footsteps is simple: enjoy the experience. It really can be the making of you. ■



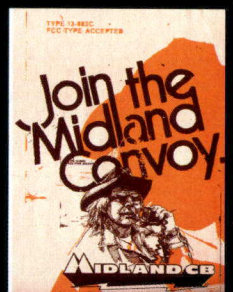
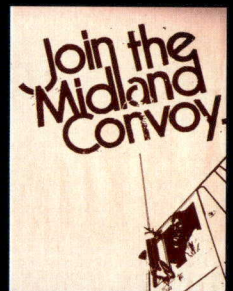
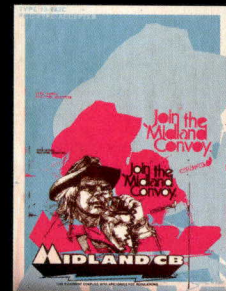
ON THE WEB: To find out more information about iLovedust and to browse through their portfolio visit their nifty website by logging onto www.ilovedust.com

OTHER USEFUL RESOURCES:

BUSINESS LINK www.businesslink.gov.uk

TAXAID www.taxaid.org.uk

BYTESTART www.bytestart.co.uk



business

The checklist

3 OUTGOINGS

Write down all of your company outgoings such as rent, telephone, Internet, electricity, postage and stationary.

Don't forget to include oddities like coffee or milk for your staff – it all adds up!



4 GET AN ACCOUNTANT

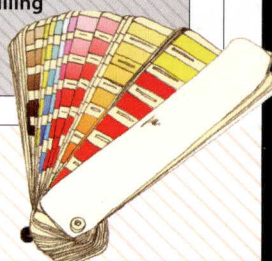
There will be trouble without one. Even though this may seem like an extravagant expense they're a necessity. Let's face it – artists were never created to work with numbers. Seek out a professional you know you can trust and has a good reputation. Ask around before taking the plunge.

5 GO ONLINE

Don't forget to think about the basics. Getting a fast broadband connection will allow you to keep in touch with important clients over the pond. Remember you will be downloading large file sizes, so don't opt for a sluggish package.

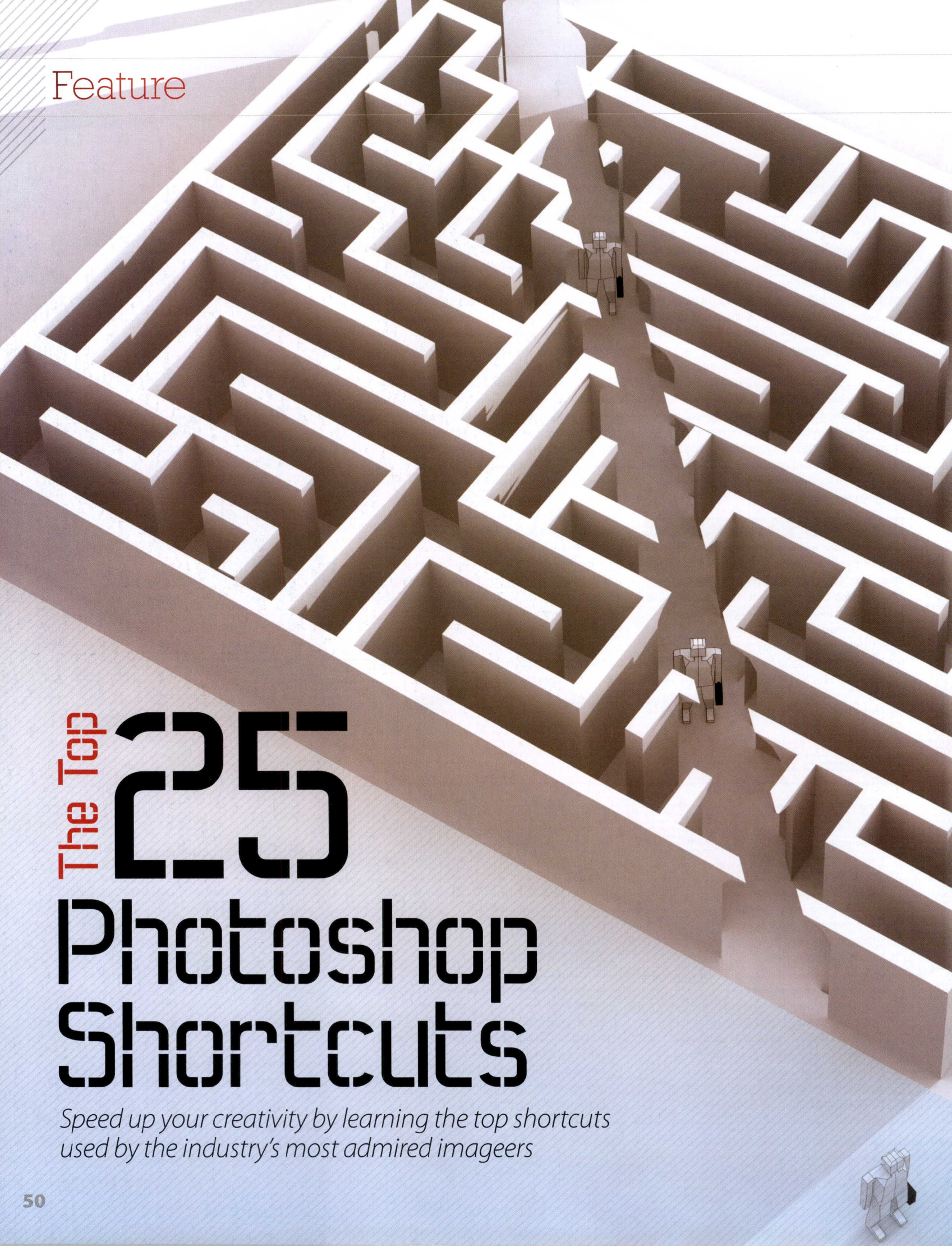
6 POLISH UP YOUR TEAMWORK

A larger business will struggle if you intend to do everything by yourself. Think about employing individuals that you know you can get along with. Your workflow will run smoother if you all have the same train of thought. Try contacting universities to seek out willing work experience fillers or enthusiastic part-timers.



“WE STARTED OUT WITH A SIMPLE PLAN: LET'S WORK FOR OURSELVES, LET'S DO THINGS OUR WAY”

Feature



The Top 25 Photoshop Shortcuts

*Speed up your creativity by learning the top shortcuts
used by the industry's most admired imageers*



The Top 25

01 "I think the transform (Apple+T) shortcut is great, especially now it incorporates warp with CS2. A lot of my images are multi-layered and multi-imaged and I'm always playing with perspective and sizing images up or down."

Robin Preston (www.nw-5.com)

02 "I like the group layer shortcut (Cmd+G) or to ungroup (Cmd+Shift+G) in Photoshop because it allows you to link multiple layers together and move them all at the same time, which is very useful when an element needs to be aligned, for example, in an illustration."

Vincent Fraser (www.lemonadeillustration.com)

03 "I'd have to say the shortcut I use the most is holding the space bar to temporarily activate the hand tool. It allows you to move swiftly round an image without having to toggle between tools making for faster editing."

Sam Williams, Magictorch (www.magictorch.com)

FOR ME TO ACHIEVE MY TONY HART GALLERY DREAM, THE PALETTE SHORTCUTS ARE ESSENTIAL

04 "I use the power of layer masks a lot. Sooner than filling a mask with black to conceal the associated image layer, try holding down the Alt key as you click the 'New layer mask' icon in the palette... an instant Hide All mask!"

Tim Shelbourne (www.timshelbourne.com)

05 "I can't do an illustration without using the magnify shortcuts zoom in (Apple+'+') and zoom out (Apple+'-'). Detail to me is everything, and when you pride your work on lines and detail that resembles perfection, you simply can't achieve that at a view of 12.5% or the screen with is sort 'fit to screen'. Getting in close to 200 per cent, allows you to trace out your areas as closely as you desire for a professional finish."

Kev Speck (www.kevspeck.com)

TRANSFORMERS: Press Apple/Cmd+T for Robin's quick access to all Photoshop's transform tools

06 "My artwork can be very complex with a great multitude of layers. A quick method to locate the layer without using the Layers palette is to hold the mouse button down over the layer while pressing the Ctrl key. A drop-down menu of layers will then be displayed under the cursor, ready for me to select the layer I want."

Paul Bateman (www.paulbateman.co.uk)

07 "I'm always working with complex selections so the various selection shortcuts are in use frequently. These include Shift to add to a selection, Alt (Opt) to subtract, and Shift+Alt (Opt) to intersect. Likewise loading selections from a channel, layer or mask often results in a selection that's the opposite way round to what you want so Cmd+Shift+I to invert a selection comes in handy."

Paul Bateman (www.paulbateman.co.uk)

08 "My favourite Photoshop keyboard shortcut, and the one I use most often, has to be Apple+0 (fit image to screen). As everything is hand drawn I'm constantly working close to the drawing, cleaning it up and then continually hitting Apple+0 to view the whole piece on screen."

Si Scott (www.siscottdesign.com)



LIKE A GLOVE: Fit your work to your screen like Si Scott with the Apple+0 command

09 "For me to achieve my Tony Hart gallery dream, the palette shortcuts are essential. The Actions palette (F9), brushes (F5), colour swatches (F6) and layers (F7) are just a few of my definite must-knows."

Emma Cake (www.advancedphotoshop.co.uk)





sizing up: Like Jerry Lofaro, Chintu's favourite shortcut is the bracket keys

select to impress: Jason Cook's shortcut could help transform the way you work

10 "My favourite shortcut is the space bar. It allows me to navigate around my work to check the finer details whilst I'm zoomed in. This is especially helpful as a lot of my work is layered and very textured and the finer details can only be checked whilst zoomed in at a high level."

Kerry Roper (www.youarebeautiful.co.uk)

11 "I love Image>Adjustment>Match Color. All of my images and paintings begin with a photo collage with sometimes very disparate source material and Match Color makes it so much easier to fit the different photos into the same colour space."

Micah Ganske (www.micahganske.com)

12 "The shortcut I use quite a lot is, having created a clipping path, say around an apple, to turn it in to a selection so I can edit it I click the image/document image with the appropriate layer selected and hold down the Ctrl key (Mac). This brings up a window that lets you select 'make a selection' and saves pressing the make selection button on the Paths palette."

Jason Cook (www.jasoncook.co.uk)



13 "One I use a lot is the CMYK preview (Apple+Y) – this lets you see how the image will reproduce in four colour litho. Colours can often shift when you convert from RGB to CMYK, so toggling between these preview modes gives you the chance to compensate for any changes."

Derek Bacon (www.derekbacon.com)

14 "My favourite shortcut is 'V' for the move tool (with the auto layer select ticked at the top tool bar) because I do so much collage and there are so many layers that I need to push around quickly to get the composition right."

Sarah Howell (www.debutart.com)

15 "I'm a complete layer junkie – I can never have enough of them. Maybe I should be more economical, but Apple+Shift+ N (New Layer) has probably saved me hours over the course of a year! Also it saves the heartache of realising too late that you've painted something onto an existing layer, and not a new one."

Derek Bacon (www.derekbacon.com)

16 "Using shortcuts in Photoshop makes things so much faster. My two favourite shortcuts in Photoshop are the 'H' and 'F7' Keys. When holding down the 'H' key you can track around a zoomed image using your mouse, to save you loads of time using those pesky scroll bars. Another simple shortcut to quickly get the Layers box up again is to just press the 'F7' key. It's so frustrating when the Layers palette just disappears out of sight!"

Mark Brown *The Jeremy Kyle Show*, ITV Granada

17 "Seeing as I'm often painting with my Wacom in Photoshop, my favourite shortcut has to be the letter 'B' for me. Unsurprisingly, that brings the Brush tool into focus and it's straight to the digital canvas!"

Sam Gilbey (www.sam-gilbey.com)

CUSTOMISE YOUR KEYBOARD SHORTCUTS

"I use Photoshop nearly every single day – both at work and home – to process tens, if not hundreds of files. So, to streamline my work, reduce monotony and minimise error, I use such things as Actions, Scripts and Batch processing. But, the one feature that probably makes the biggest difference in terms of expediting my workflow is keyboard shortcuts – and lots of 'em."

As of Photoshop CS2, you now have the ability to configure your own keyboard shortcuts via the Edit>Keyboard Shortcuts menu command. I've literally bound almost every available key to the commands, tools and features that I use most frequently, which allows me to work up to ten times faster in some situations.

For more a complete listing of Photoshop's keyboard shortcuts (for both Mac and Windows), as well as my extended keyset, visit: <http://user.fundy.net/morris/photoshop01.shtml>."

Trevor Morris

The Top 25

18 "Hitting the Tab key is a great one for quickly hiding your working palettes – especially if you're working in Screen Mode or Full Screen Mode. I don't have the luxury of running two monitors side by side so I use this one all the time."

Derek Bacon (www.derekbacon.com)

19 "I use the keyboard shortcuts to access all my main tools, but the ones I tend to use the most are the 'brackets'. Being able to constantly change the brush sizes as I work (left bracket to reduce brush size, right to enlarge) is invaluable!"

Jerry Lofaro (<http://jerrylofaro.com>)

20 "I use many of the most simple ones every day, such as Apple+A (select all). For a full screen view I press F twice then Tab to get rid of tools, Apple+R to remove the rulers, and Apple+; to get rid of guides. Then I can see my image without any distractions."

Angel D'Amico (www.angeldamico.com)

I LIKE TO MOVE IT: Master movement with the 'V' Photoshop shortcut

21 "Ctrl+J is amazing, Ctrl+F for repeating the last filter is great for difference clouds and when I use the tablet, I use the shortcut for the Eraser Tool (E) quite a lot."

Simon Rudd (www.pompeysworst.co.uk)

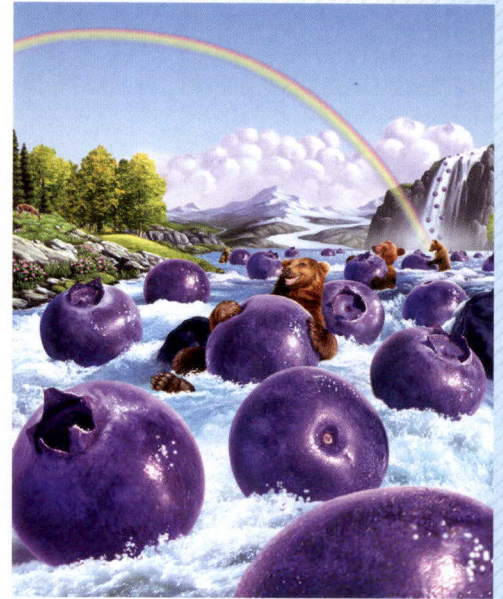
22 "With the introduction of CS2 came two new fantastic shortcuts: the Image Size shortcut (Alt+Apple+I) and one for Canvas Size (Alt+Apple+C)."

Debbi Allen (www.dphotographer.co.uk)

23 "My favourite shortcut is using the Shift++ or Shift+- keys to change the Blending Modes. I make sure I am using the Marquee Tool, or another non-painting tool, and then use those keys to cycle through all the Blending Modes and see how they change the image."

Maggie Taylor (www.maggietailor.com)

24. "When changing the colour on the Foreground swatch quite a lot, although you can choose colours by simply double-clicking the swatch itself or choosing your colour from the Color palette, it's much easier here to sample existing colours from the image itself. Although the Eyedropper tool exists in the toolbar in its own right, sooner than changing tools while you're using the Brush tool, you can simply hold down the



BRUSH UP: Quickly change the size of your brushes by means of the bracket keys like Jerry Lofaro

Alt key to temporarily access the Eyedropper tool. Click in the image to choose your new colour and release the Alt key to return to the Brush tool."

Tim Shelbourne (www.timshelbourne.com)

25 "For a full list of Photoshop shortcuts, see the website www.adobeevangelists.com/pdfs/pscs2/power_shortcuts.pdf and get creative!"

Adobe Evangelists (www.adobeevangelists.com)

ZOOM ZOOM ZOOM: Kev's favourite shortcut gets him up close to his intricate work





MANOA ALI'I (ROYAL VAST): "I dedicated this work to Tasuku Hamada and his new company, Task Planning Co Ltd. Our chief, Tasuku has only just begun on his master plan for Hawaii"

Satoshi Matsuyama

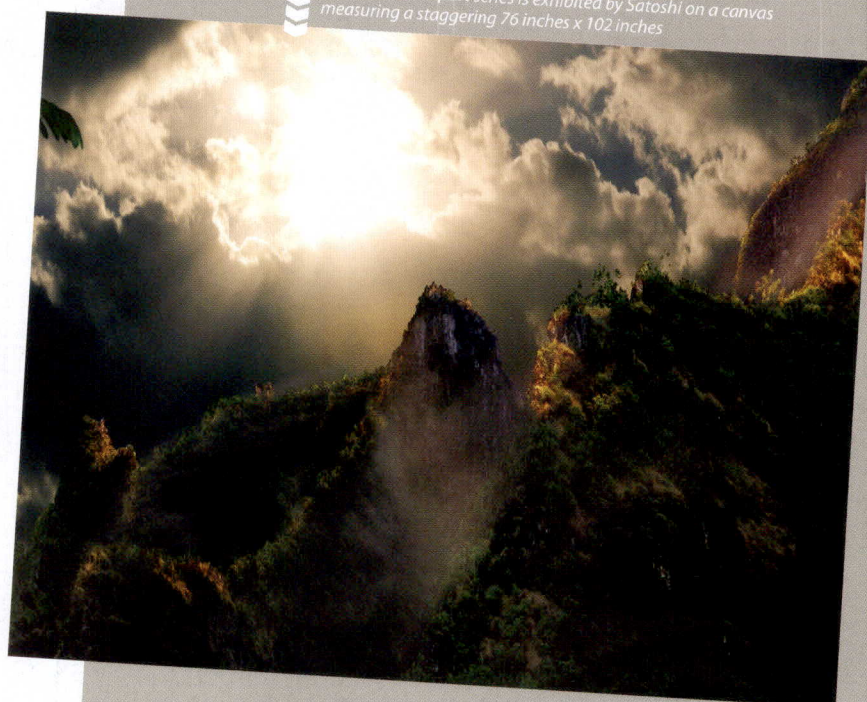
"Even the most impossible dream is made possible with Photoshop," coins Japanese artist Satoshi Matsuyama. Take a look at his images and you instantly know where he's coming from; Satoshi's idyllic landscapes are riddled with dramatic, glorious skies and a big helping of serenity.

Conveying a message to an audience is a big part of Satoshi's style. A keen jazz and gospel musician, as well as a digital artist, Satoshi thinks music and art are the "universal languages for the world. Just as I found that I had used music to convey my passionate feelings to my audience, I could also use art."

Satoshi has built up a photographic library consisting of around 300 shots taken on his Canon EOS 1Ds Mark II that he uses as a basis for his designs. As each image consists of so many high-res base photographs each creation measures between a staggering 30-60GB – "the largest and most elaborate digital image data in the world" – and are the result of working 4am-6pm every day. This vast size allows his images to be printed up to 80 inches in width, printed onto pure canvas and mounted on four wood panel. Being a taught Evangelist the process of presenting the final artwork is important to Satoshi: "It is imperative that these works be displayed on the walls of galleries around the world. To truly understand the messages from our Creator these works must be viewed with the naked eye." Of course, a computer screen doesn't really do these images any justice, so Satoshi regularly exhibits his work worldwide.

www.love-peace-happiness.com

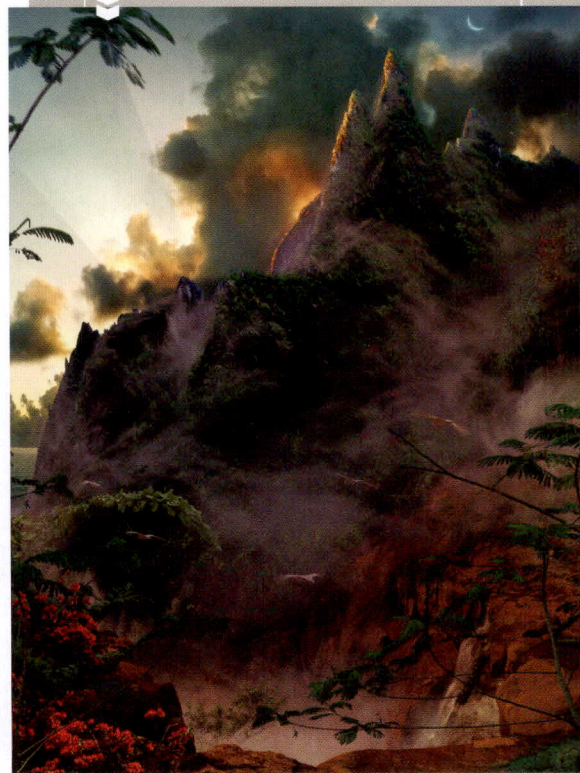
RISING UP ON KE'E (HALF PAST THE DAWN): This second image of a two-part series is exhibited by Satoshi on a canvas measuring a staggering 76 inches x 102 inches



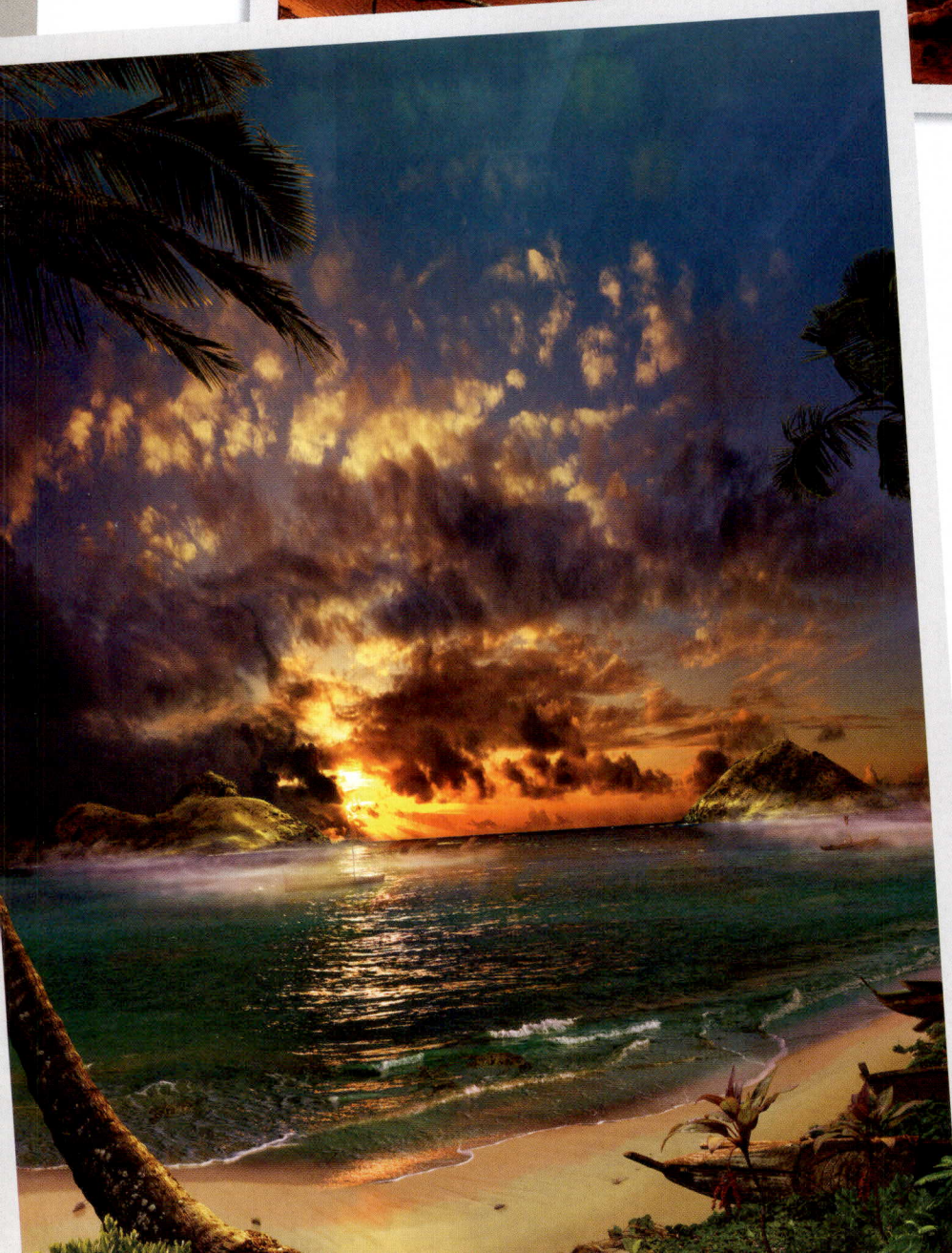
CALLED INTO HIS MARVELLOUS LIGHT AT BALI HAI: "God compacted this blessed island into 550 square miles. An almost perfectly round island with scenic beauty, natural wonder and a sense of mystery"



KE'E SUN UP: "I arranged the moon and the birds out of the 'golden section' intentionally to create a floating, drifting atmosphere. This was a great suggestion by Japanese art master Ryan Shoda"



BREATH OF HEAVEN: "This image is located at Lanikai (meaning 'Heavenly Sea and Sky') and the Mokulua Islands of O'ahu at dawn. My kids are sweeping in on a longboat"



insight

Satoshi Matsuyama

Satoshi has recently been selected as a finalist for the Photoshop World 2006 awards. As one of three finalists he will be vying for a Guru Award. The winner will be announced on 6 April 2007 at the John B. Hynes Convention Center, Boston.

■ www.love-peace-happiness.com





portfolios

SHOWCASING

Throw away your shoddy art file and set a great first impression with these top-notch portfolios and presentation tips

Presentation is everything if you're trying to land that first commission. It can be a daunting prospect to even think about piecing together a portfolio for the first time, but tackle the task methodically, with a bit of creative inspiration thrown in for fun, and you can be confident that you're showing off your work and your skills to the best of your abilities. A great portfolio will give you a better chance of landing your dream design role, it's as simple as that. It's easy to get carried away and throw piles of your images into a folder and call it a portfolio, but that's a lazy cop-out.

A disorganised and thoughtless portfolio won't communicate anything to your future employer other than the fact that you'll probably turn up for work late day in, day out, because you were engrossed in Deal or No Deal, or your freelance commissions will be way past their deadlines for any number of excuses you can make up on the spot. Okay, we all know that most designers are cheeky and a little bit slack – it's our nature and how the process works – but now's really not the time to let that show, so do yourself proud.

Get it together

A good portfolio should be a collection of samples of work that show off all your talents in one fell swoop. You shouldn't expect to spend a week building a portfolio together only to dig out the same version time after time. Building your portfolio should be an ongoing process and it should constantly be refreshed and renewed as you make new Photoshop creations, or depending on the style of the organisation you want to work for. If you're already working professionally then finding decent material to fill your folio shouldn't

be a problem. You can slot in any projects that you've recently worked on either as an individual or part of a team. It gets trickier if you're working off your own steam and will require you to be slightly more dedicated to the whole portfolio process. Try to set yourself goals to create new art pieces week by week. If you find it hard to think up great projects without the leadership of a brief, try seeking inspiration for tutorials found in this book. Work through each project step-by-step, making sure you understand the design processes and all the techniques involved, and once you've got the hang of it use the same skills to start your own original image.

Going through university or design school should have given you a few examples of work that are good enough to catch some attention, so don't forget to include these. But, and it's a big but, remember that current styles and trends go out of date pretty quickly. You may have been the student swot in your last year at uni, but two years down the line, employers will want to see that you've continued to develop your skills.

Looks matter

Portfolios come in many different styles and qualities, and it may even be the case that your designs can be transported for viewing via email. However, everyone loves to see a hard copy of work so it's worth spending some time and budget on making sure you're happy with a file you can present personally. Most design studios favour a drop-off style of portfolio that you leave with your company. It will be worth spending a bit more cash on a good sturdy folio so you can have peace of mind that it won't fall apart after two viewings and that you can easily change the content without ripping inside sleeves. If you'd

“ A GREAT PORTFOLIO WILL GIVE YOU A BETTER CHANCE OF LANDING YOUR DREAM ROLE ”

rather send out numerous portfolios then it shouldn't be too much of a hassle to reproduce a portfolio in bulk. You can case your images in a cheaper, more lightweight and customisable portfolio (from commissioned companies such as folder manufacturer www.designease.com). This will give you the opportunity to ship off objects such as CDs, T-shirts, badges or business cards in a case that will really catch the eye of the boss.

You might even want to personalise your actual folio and order engravings or embossing of your own work onto the actual folio to really make your selection stand out from the crowd. It's better to have a selection of images that will do you proud, rather than reams and reams of half-hearted designs. Try to get around 10-20 art pieces or snippets of projects in your folder, showing off a range of styles and techniques. Make sure that you're confident enough to talk about these images in detail and that you can recall the brief that was set and what your intentions were for the project. Don't forget to think about how you could have improved your designs, or any plans you have for developing your projects further, to prove that you have thought carefully about your portfolio's content.

PORTFOLIOS: SAY IT WITH STYLE

From the sleek and sexy to the quirky and quaint, there's a portfolio fashion to suit everyone

Portfolio ROUND UP

Fastportfolio

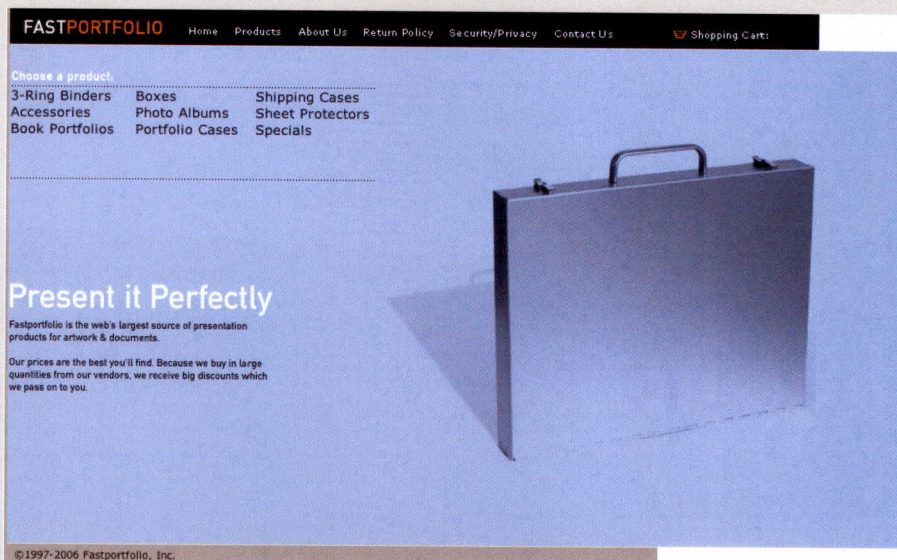
Web: www.fastportfolio.com

Contact: (US) 415 401 9022

Email: custservice@fastportfolio.com

Founded in 1997, Fastportfolio is a mail order service that offers a range of art and business presentation products ranging from book portfolios to boxes and portfolio cases. Based in San Francisco, Fastportfolio is able to ship its products worldwide. There are also discounts and special offers on discontinued products available on the site, so it's worth exploring in detail.

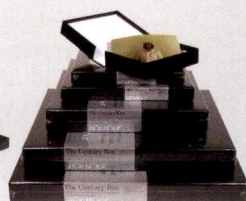
For customers outside of the USA, the company advises that you place your order online and disregard the freight cost quoted to you. On the following morning the Fastportfolio team will email you with your best freight options, costs and delivery times. Upon confirmation, your order will be shipped.



Compton Bookcase

These bookcase portfolio cases are available in two sizes and colours. Made of black aluminium, the boxes are stamped with a circular motif and are useful for transporting, storing and presenting artwork. Retractable handles mean that the boxes can be kept flat when the clamshell casing is open. An image can be slotted into the window at the front of the box or it can be left blank for a sneak peak into the contents. Each box comes with ten polyester archival sheet protectors.

12.5x10.75x1.5" (grey or black):
\$119 (£66.70)
15x13.5x1.5" (grey):
\$139 (£77.90)



The Century Box

Available in number of different sizes, The Century Box is a classic black exterior and white interior clamshell box. They are acid-free, making them suitable for archival storage and made of lightweight paperboard construction with a reinforced hinge. You can store your images safe in the knowledge that these boxes are moisture and vermin resistant, helping to prevent flat artworks from warping.

7x5x1.5": \$27.50 (£15)
10x8x1": \$29.75 (£16.70)
12x9x2": \$33.50 (£18.80)
14x11x2": \$35 (£19.60)
17x11x2": \$49.50 (£27.70)
18x14x2": \$64.50 (£36)
20x16x2": \$67.50 (£38)



Camden Small Case

The Camden case is constructed of sturdy archival grade anodized aluminium with reinforced corners, spring-loaded steel latches and an extruded aluminium fixed-position handle. The case is lined with black interior lining to keep your work clean and scratch-free.

12.25x15.25x1.875":
\$150 (£84)



Boro Portfolio Case

This lightweight case is great for transporting artwork and documents. Made of 0.40 aluminium, the box comes with an acrylic display window measuring 6 x 6" into which you can pop an example of your work, steel handle, integral hinge and secure steel latch closures. The hand-sanded finish of this box means that fine scratches can be hidden.

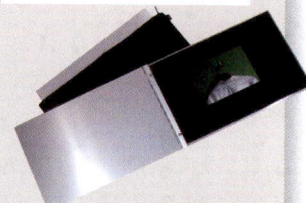
17.75x24.75x2.5": \$164 (£92)



Camden Clamshell Box

This storage box is designed to store and present loose work, bound shots or mounted work. Each Clamshell Box features a small window with a polycarbonate image carrier so you can slide in a logo or other graphic. The double hinge design of this box allows it to be laid flat when open. All sizes are made of lightweight aluminium.

12x17.75x1.5": \$76 (£42.50)
12x14.75x1.5": \$68 (£38)
12x8.75x1.5": \$60 (£33.60)



Machina Screwpost

This polished aluminium screwpost portfolio can be expanded by up to five inches. Each book comes packaged with a clear archival polypropylene case with ten top-loading format 11 x 17" polypropylene sheet protectors and a zippered black nylon presentation jacket. The 11x17L size can hold up to 30 sheets.

15.5x12.5x1": \$124 (£69.50)
11.75x10x.75": \$109 (£61)

“REMEMBER THAT CURRENT STYLES AND TRENDS GO OUT OF DATE PRETTY QUICKLY”

Art Discount

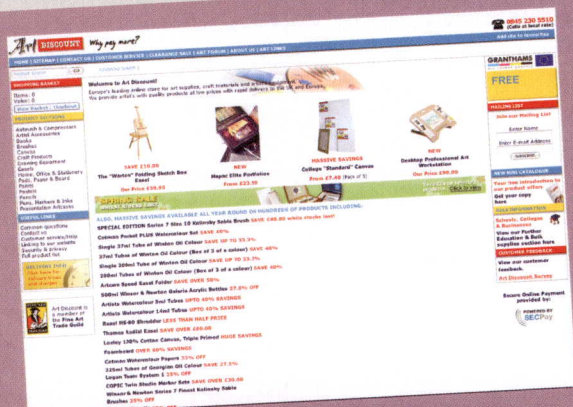
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'Van Gogh' Portfolio

This basic, robust portfolio is built of a rigid coreboard construction and covered in waterproof 600D coated Teflon with an elegant brown simulated leather trim. All four sizes come equipped with a burst-proof spring mechanism to hold up to 25 clear display sleeves (supplied separately). The A1 and A2 sizes come with a shoulder strap as standard.

A4: £11.53
A3: £15.45
A2: £22.68
A1: £31.62



Artcare Maxi Premier Plus

Each file comes complete with a double thickness top handle for comfort. A useful storage pocket inside the front cover is great for slipping in single sheets whilst the heavy duty arch mechanism and large headed steel rivets are great for added strength. The spine incorporates a solid steel bar. The Artcare Max has a sleeve capacity of 40 to 50 sheets.

A4: £35.19
A3: £40.00
A2: £50.40



Silverprint

Web: www.silverprint.co.uk
Contact: +44 (0)207 620 0844
Email: sales@silverprint.co.uk

Silverprint is a photographic stockist selling darkroom materials, papers, inkjet papers and other accessories. However, it also stocks a number of staple accessories, including sleek and fuss-free art boxes and more informal portfolio books.



Portfolio Boxes

The portfolio box is ideal for storage or an elegant presentation of prints. The clamshell design opens out into two trays while the spine and the top of the box lays flat when completely open. The box is big enough to house polyester sleeves, which are sold by Silverprint in packs of 10s or 50s and which will snugly fit around your prints and will provide a non-destructive alternative to laminating. The covers of the boxes are made of an acrylic-impregnated black buckram with a reinforced hinge and lined with a layer of white archival boxboard.

Available in 17 different sizes

5x7": £21.00
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11x14": £31.50
A3: £38.85
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A2: £51.00
20x24": £69.30
A1: £87.00



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April 25, 2006

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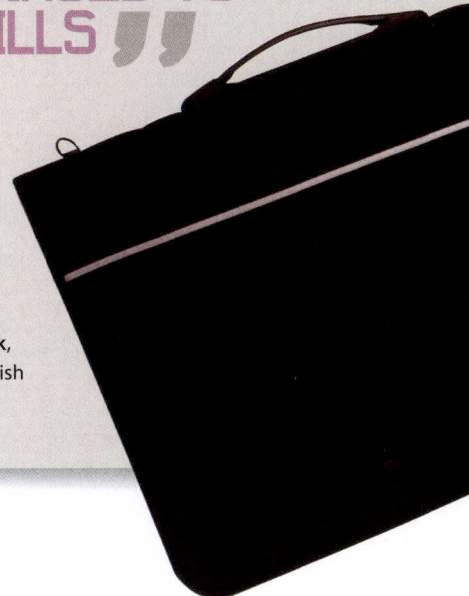
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Seawhite is a well-established artist materials' factory outlet located just outside Brighton that specialises in wholesale stock. For orders with www.seawhite.co.uk, the minimum order is £45 (ex. VAT). Customers who wish to purchase smaller items should log onto www.artesaver.com for a minimum order of £10.



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Portfolio Boxes



Portfolios



Carrying cases



Sleeves & storage

Print Boxes

These budget storage boxes are specifically designed for print storage and display. The design is similar to the build of the Silverprint's portfolio boxes, although cheaper materials are used. Each two-piece box is made of black scuff-resistant paper and can easily store polyester sleeves with a 6mm leeway.



Pure Design Portfolio

Available in three different types of leather, the Pure Design portfolio is a hardwearing bound file. Pages are secured by four concealed brass retention screws and secured with Velcro. Files can also be sent away to be embossed by partnership bookbinders for a personal touch. The Split leather file is made of processed material to give it a smooth and glossy black finish, the Hide leather is made from whole leather – although this may mean that it will mark more easily than the man-made leather – and the Tan leather folio is similar to the black leather folio but has a deep tan finish.

Available in A4, 10x12", 11x14", A3, 12x16"+A3 and 16x20"
Split leather: £76.00-£115.00
Black hide leather: £91.50-£140.00
Tan hide leather: £91.50-£140.00
Nubuck (A4 and A3): £34.04-£51.06

Designer Portfolio

If you're after a no-frills portfolio and just need peace of mind that you're able to get your artwork safely from A to B, then look no further than these basic, value portfolios. Each size has a padded textile finish with a double zip and can be opened up flat. It doesn't get much more simple than that.

A1: £14.95
A2: £10.95
A3: £9.95
A4: £4.95



Helipac

Web: www.helipac.com
Contact: +44 (0)1886 880 080
Email: info@helipac.com

Slimline Case

These snazzy slimline cases can be fully personalised with a vast range of different colours and textures (aluminium or see-through plastic). Each folder has rounded corners, an ideal option if you're concerned about protecting your images inside. They can be customised with printing, blocking or engraving and can include an insert for storing materials such as CDs.

Available in a variety of sizes

8.5x11" black conference case: from \$87.50
20x16x3.5" black panel portfolio case: from \$162.99
18x12x3.5" black panel portfolio case: from \$148.99
15x12x3.5" black panel portfolio case: from \$139.99
11.8x10.2x1.5" brushed aluminium panel case: from \$93.99
20x16x3.5" brushed aluminium panel case: from \$172.99
18x12x3.5" brushed aluminium panel portfolio case for 17x11" paper or boards: from \$157.99
15x12x3.5" brushed aluminium panel portfolio case for 8.5x14" papers: from \$148.99
11.8x10.2x1.5" clear lid panel case for 8.5x11" documents: from \$93.99
20x16x3.5" clear lid panel case: from \$172.99
18x12x3.5" clear lid panel portfolio case for 17x11" paper or boards: from \$157.99
15x12x3.5" clear lid panel portfolio case for 8.5x14" documents: from \$148.99

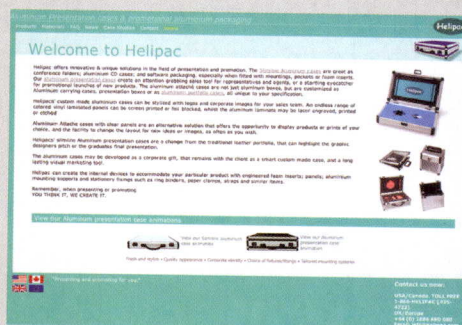
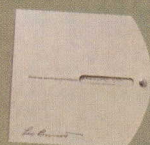
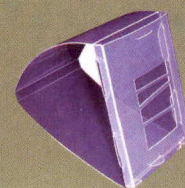


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Healing power

Photo retouching has never been easier thanks to Photoshop's new Spot Healing Brush. Just click or drag to kiss those bothersome blemishes goodbye

The healing tools – namely, the Healing Brush and Patch Tool – were introduced in Photoshop 7, and it's safe to say that these tools revolutionised the photo-retouching industry. Never before had it been so easy and so fast to seamlessly remove dust, scratches and other photographic blemishes. So how do you improve upon something so amazing? You make it even faster and even easier to use, which is exactly what Adobe did when it added the Spot Healing brush to Photoshop CS2.

Like the Healing Brush, the Spot Healing Brush works by applying the texture, luminosity and transparency from a sampled area of the image to the pixels being healed. Unlike the Healing Brush, however, you need not specify the sample source, since the Spot Healing Brush intelligently and automatically selects the sample from the surrounding area.

OUR EXPERT Trevor Morris

Trevor Morris is an official Photoshop beta tester and amateur digital photographer with more than a dozen years' design experience. He works as a senior graphic designer for a Canadian web design company and also maintains the Photoshop-centric website GFX™ (<http://user.fundy.net/morris>).

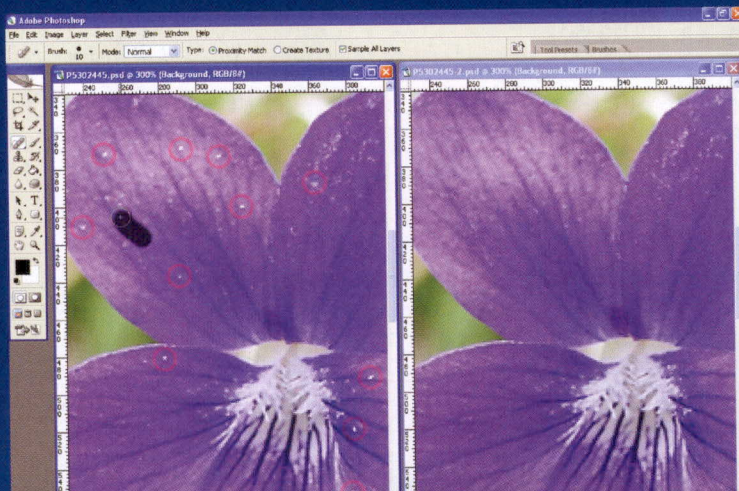
Know your options

Using the Spot Healing brush is simplicity itself: to remove a small blemish, just click on it. For larger imperfections, such as scratches, click and drag over the area to be healed. For best results, select a brush that is just slightly larger than the area you want to correct.

Use the Mode drop-down on the Options bar to specify the desired Blending Mode. Normal mode works best for the majority of circumstances, while Replace mode is useful when you wish to preserve the original noise, film grain and texture at the edges of the brush stroke. Don't be afraid to experiment with various modes if you're not getting the results you want.

The Type options specify the method to be used for determining which pixels to use as the basis of the healing. Proximity Match uses the pixels around the designated area, whereas Create Texture uses the pixels inside the area to be healed. If one option doesn't produce satisfactory results, try the other – or reverse the direction of the brush stroke.

Enable the Sample All Layers option to sample data from all visible layers, or



ONE-CLICK WONDER: Photoshop's new Spot Healing brush seamlessly removes dust, scratches and other blemishes with a single click or drag, while preserving the original texture, luminosity and transparency of the healed pixels

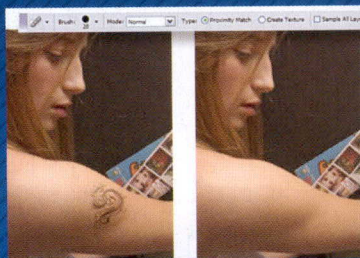
disable it to sample only from the active layer. This option is a real boon for non-destructive workflows, because it allows you to perform all of your healing operations on a new layer and then change the opacity, Blending Mode or even mask the results.

Healing help

The Spot Healing Brush is an excellent addition to Photoshop CS2, but your results will vary depending where you click and which options you use. In some situations, clicking just a few pixels apart can literally mean the difference between improving the image and

ruining the image. The two most common problems that occur while using the Spot Healing Brush are the introduction of artefacts and unwanted image details (more typical with Proximity Match), and blurring of the healed area.

If either of these occur, try reducing the brush size and/or changing the direction of your brush stroke. Also, try to avoid long brush strokes; use short strokes, dabs or squiggles instead. If neither of those suggestions help, try changing the Blending Mode (via the Mode drop-down) or Proximity Match type as described above.



PATCH THINGS UP: The Spot Healing Brush matches the texture and tone of the area that surrounds your selection making fast and faultless edits easy, even on skintone subjects

Which brush is better?

It's important to understand that the Spot Healing Brush does not replace the Healing Brush, nor is it any 'better'; it's simply another tool in the Photoshop toolbox that you can use to get an even cleaner result.

For example, if you're trying to retouch an area surrounded by details, you may need to use the regular Healing Brush to sample pixels from remote parts of the image or from another image altogether, which is something that the Spot Healing Brush can't do. The Healing Brush also handles larger areas better than the Spot Healing brush. If you don't like the results you're getting with the Spot Healing Brush (and you've already tried the other suggestions mentioned in this article), try the regular Healing Brush.

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Masks & Channels in Photoshop CS2

Masking areas in different ways can save time and add flexibility to your modus operandi

Reaching for the Eraser Tool when you want to remove elements of your image may seem natural, but when you're experimenting or constantly making adjustments, it's a good idea to use masks and channels instead. Why? Because if you mask an area rather than delete it, you can always reinstate the layer if you make a mistake, change your mind or just want to implement subtle adjustments without having to root out the source material. You can use masks and channels in a number of ways to suit your needs.

1 We're using an image of a bike in this example, but use whatever you like. Duplicate the background layer and set the Blending Mode of the top layer to Multiply. Select all of the background layer and delete it. Go to the new layer and select the Magic Wand Tool. Click somewhere on the screen outside the bike, then go to Select>Inverse. Create a new layer in-between the background and the bike. Now change to Quick Mask mode by pressing 'Q' or clicking the right icon below Color Selection on the Tools Palette. On your Layers palette, click the Channels tab.

2 See the Quick Mask thumbnail that's appeared at the bottom of the Channels palette? Double-click on it and set Opacity to 80 per cent **A**. You can change the colour of the mask if you wish. Note that altering these settings doesn't affect the artwork itself, just how the Quick Mask is displayed. Now select a suitable brush. We want to create a selection of the areas of the bike we want to colour in, so paint over the tyre, the

OUR EXPERT Sam Gilbey

Sam Gilbey is a freelance graphic designer and illustrator, and also acts as a senior editor for popular web portal www.pixelsurgeon.com. Visit his site at www.personalspaceinvaders.co.uk.

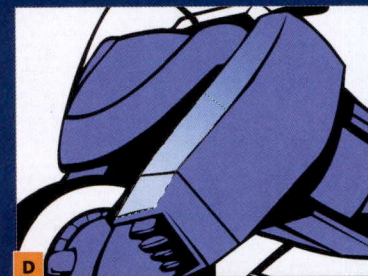
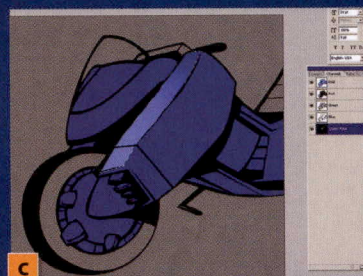
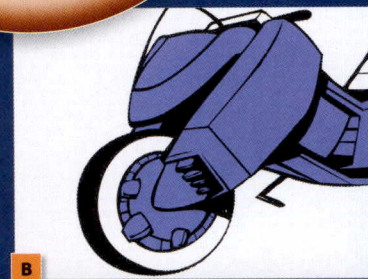
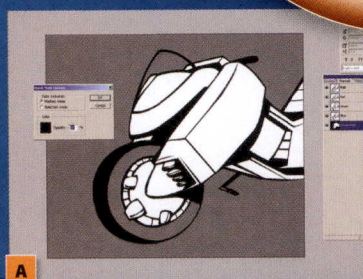
transparent part of the windshield and the seat in black.

3 Once you're finished, hit 'Q' again to return to Standard mode (or simply click the icon to the left of the Quick Mask mode icon on the Tools Palette). You'll see that Photoshop automatically turns your edit of the Quick Mask into a selection **B**. Choose a colour, and go to Edit>Fill to fill in the shape.

4 Create a new layer above and use the Polygonal Lasso Tool to mark out an area of the bike that you want to highlight. In Quick Mask mode, open the Channels palette and use the Magic Wand to select the gap in the mask **C**. Select the Gradient tool and click and drag diagonally through the selection to add a gradient from black to white.

5 Back in Standard mode, the selection will look as if it's been cropped, but in reality Photoshop has memorised the alpha transparency. If you now fill the selection with a light colour, you'll see it fade out according to the gradient you've put into the mask **D**. Try shading in other areas, perhaps applying a subtle distortion filter to a Quick Mask to generate a subtle ripple effect.

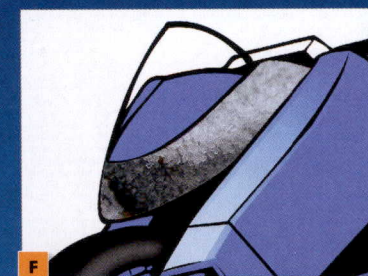
6 We tracked down an ice image on iStockphoto.com and pasted the whole image onto the clipboard. Return to the main image and use the



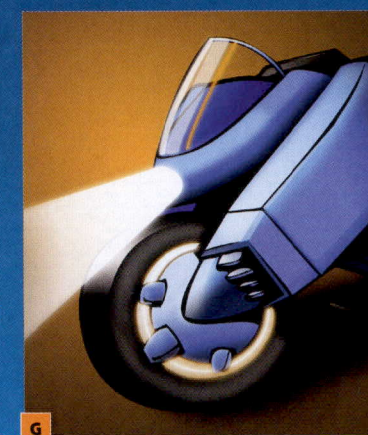
Magic Wand Tool on the 'bike' layer to select the wheel. In Quick Mask mode, use a large brush with soft edges to paint in some shading. Return to Standard mode and go to Edit>Paste Into to drop the ice photo inside the shaded selection. The image fades according to the transparency of the brush marks you made. Set Blending Mode to Multiply, fade it down and apply a motion blur to soften the texture **E**.



7 It's important that you get the hang of vector masks, because you can edit them with the Pen Tool once you've created them. Paste the ice photo onto the canvas on a layer beneath the bike drawing. Now use the Pen Tool to create a quick path that roughly follows the shape where you want the texture. Now Ctrl-click (right-click on the PC) and select Create Vector Mask. With the Pen Tool and path selected, ensure that the Add to Path Area option is selected, towards the right of the Options palette. Use the Pen Tool to perfect the shape **F**.



8 Now try a combination of Quick Masks, vector masks, standard masks and alpha channels to render the rest of the bike in as much detail as you like **G**. For the headlight and other glows, apply an Outer Glow layer style, which you'll find by going to Layer>Layer Style. Don't worry if you place a texture incorrectly within a mask, simply click on the Link icon on the Layers palette, located between the layer thumbnail and mask thumbnail. This unlinks the mask from the content, enabling you to reposition the contents without disturbing the mask.



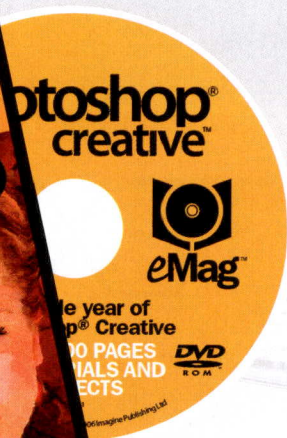
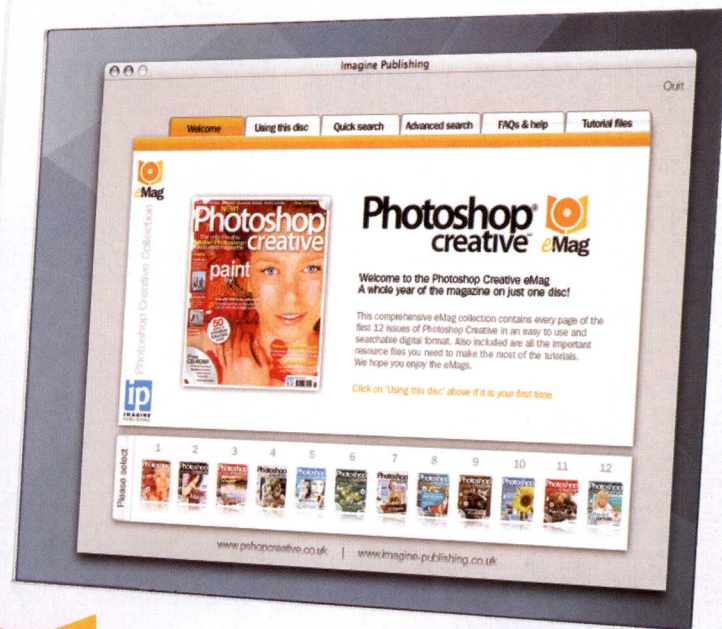
The benefits

Get into the habit of using masks on simple images. Mastering these techniques just makes things that little more immediate and increases the fluidity of the working process. With a mask, you can edit the specifics of the shown and hidden areas; you don't have to start again from scratch. You may prefer one masking technique over another, but it's still worth exploring the different options so you know which ones are best to use in a given context.

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TOUCHABLE TEXTURES

We show you how to produce digital texturing so convincing, you'll want to hang a 'wet paint' sign on your monitor **BY AIMEE STEWART**

When people first enter the world of digital art from a more traditional art background, some of the photo-manipulations being created by others in the field can be very daunting! But it won't be long before you'll be experimenting with methods that mimic the traditional look you may be used to.

Textures can be achieved using a number of different ways and many people use brushes to do this. Brushes are good for spot-texturing subtle enhancements to your work. But to get a really solid textured look to a piece, using textured images in layers is essential.

There's something very organic in combining textures with a photograph. Unexpected highlights and paint patterns bring your image to life in surprising ways.

By working with Opacity levels – as well as Blending Modes like Darken, Multiply, Color Burn and so on – you can turn a simple photograph into something you swear there is paint drying on.

If you crave the hand-crafted look of rough-hewn paper, paint streaks and natural variances of colour, then follow this workshop and let us show you some steps you can take with textures to add this dynamic element into your own digital art.



ON THE DISC

Aimee has supplied a veritable banquet of goodness that you can use for this tutorial, courtesy of her husband and photographer Larry Stewart, and Dwayne Holms the texture guru.

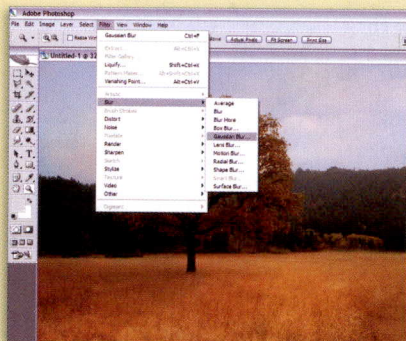


OUR EXPERT Aimee Stewart

This self-taught artist resides in Washington State, and is the co-founder of Studio Foxfire where she works on custom, commissioned artwork and photography. Whilst specialising in digital painting and photo-manipulation, she also has a passion for more traditional artforms. Pieces from her fantastic collection are available to buy. Please visit her site at www.foxfires.com for more details.

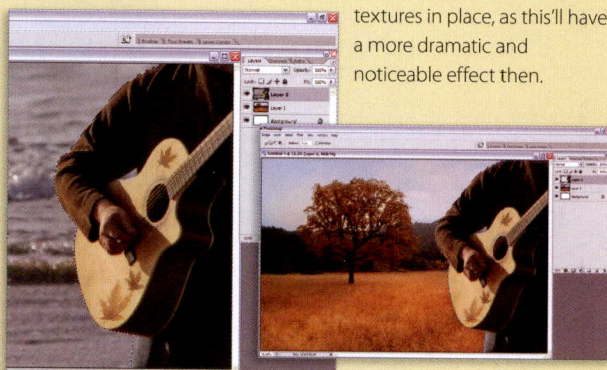
1 Prelude

Open 'treefield.jpg' and place it as layer 1 over a blank white background. For the moment, leave the image as it is. Later on we'll be adding a Gaussian Blur, after we've added a key texture.



2 Mezzo forte

Open 'guitarplayer.jpg' and use either the Pen Tool or Polygonal Tool to select him away from the background, feathering by a pixel or two for a smooth blend. Once you've done this, add him as layer 2. You can play with Curves and other adjustments later once you have your textures in place, as this'll have a more dramatic and noticeable effect then.



"MIX AND MATCH TEXTURES - VARYING PAPER TYPES AND PAINT STYLES ADDS COMPLEXITY TO ARTWORK"

3 Arabesque

Open 'leavesinmotion.psd' and place them as layer 3. Since we wanted motion to be prominent in this piece, we created this GIF by placing the leaves as we wanted them to be, then copying and pasting a duplicate over the top. You can leave them as they are, but we chose the Blending Mode of Linear Burn at an Opacity of 52%. This gives a rich imprint of the leaves in a rusty colour, which leaves the field open for more details to be added later.



4 Melody

Here's where the fun begins. Open 'papertexture.jpg' and add it as layer 4. A simple rough-hewn paper texture is essential to have in your arsenal of textures. Using this alone gives the work a subtle grain. In this case, it's the base for more extreme textures we'll soon be using.



5 Fortissimo

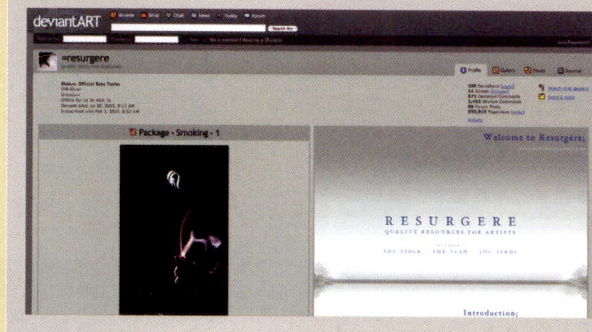
Now that you have layer 4 in place as your first texture, go into your Blending Modes and select Color Burn. Leave the Opacity and Fill at 100% for now, as you can always play with these settings later on to achieve the look that appeals to you. You'll see that the Color Burn option immediately enhances the colours to something more akin to paint intensity. An off-white texture will add a rich tone using Color Burn, but darker colours will quickly overwhelm a piece if you're not careful.



Paint your own

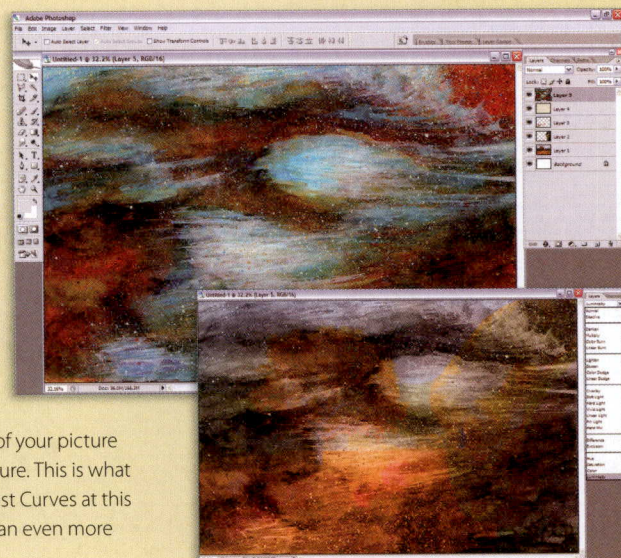
A great way to make your own textures is to paint a watercolour on paper yourself. Vary between subtle shading and strokes, and vivid pools of colour. Photograph the results and voila! Custom texture. If this isn't your forte, there are many great resources out there. Imageafter.com is a royalty-free resource that allows for personal and commercial use, including prints and postcards.

The textures for this tutorial were from Dwayne Holms. His great range of texture stock can be found with many others at resurgere.deviantart.com. As always, make sure to check and abide by the rules of usage given by any stock providers.



"TEXTURES DON'T HAVE TO BE DARK. BRIGHTLY COLOURED TEXTURES OFTEN CREATE BEAUTIFUL RESULTS"

6 Crescendo Our next texture layer is tricky. But this is the key to gaining realistic textures that don't appear simply pasted over the top, but look as if they're ingrained into the colours of your picture itself. Open 'painttexture.jpg' and add it as layer 5. In the Blending Modes, select Luminosity, and keep Opacity and Fill at 100%. You'll see a somewhat inverted image of your picture stamped into the paint texture. This is what you want. You can also adjust Curves at this point, if you want to create an even more dramatic contrast.



7 Transposition Now select the image as a whole and go to Edit>Copy Merged. Paste what you have copied as layer 6 and make sure it's at the front of all the other images. For now, go back and 'hide' layer 5.



8 Vibrato With layer 6, go to Blending Modes and choose Soft Light with Opacity at 70%. Again, there are numerous choices that could be made here, and it's fun to test out all the modes and see what effects you can achieve. With Soft Light in this piece, you'll suddenly see the sweeping paint effects working within your photo. Remember, textures don't always have to be grungy. Brightly coloured textures will often have unexpected and beautiful results when applied using the Blending Modes and the Opacity levels.

9 Harmony Now that you've captured the inverted texture and have layered it onto the image, go back to layer 1. Go to Filter>Blur>Gaussian Blur and set it at Level 8. This ensures that the faint details of the tree and background remain in the texture, while the blurring gives it a slightly under-painted look. You can experiment with levels of blur, but we find using Gaussian Blur in the background can help heighten the painted effect of the layers in some pieces.



10 Backbeat Backtrack to layer 5 now and make it visible again. In Blending Modes, drop the Opacity to roughly 12-15%. You can raise or lower that later, to your liking. For now, you want to be able to see the effects it has on the picture as you go through the Blending Modes and experiment. Screen is good and actually lightens the picture. The Linear Burn and Dodge modes are also nice. But, for this piece, we're going to use Luminosity, because it really enhances the sky as well as the rest of the picture.



11 Interlude

It's time to add more colour to the leaves. This time, the leaf details will show up more since you won't have them beneath every layer of texture. Add them in again as layer 7, only this time go to Edit>Transform>Flip Vertical to give them a different angle, but keeping the motion blurs congruent with the first layer of leaves. Also think about scaling their size a bit for variety. Then go to Image>Adjustments>Hue/Saturation and play with the colours. We're using yellow tones in Hue.



13 Improvisation

The piece could very well be done at this point. But it's nice to give it one last boost of texture and softness. Dig out your 'papertexture.jpg' again and add it as layer 9. Choose the Soft Light mode at 30% Opacity and 80% Fill. This takes the edge off some of the more intense colours, and brightens it just enough without having to tinker with Curves.



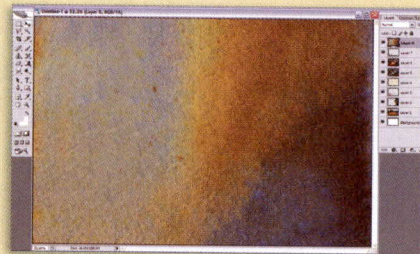
15 Encore

Go back through the layers and, using your Eraser on a low Opacity, soften some of the texture to reveal details you would like to stand out. We chose to have the guitarist's hand more prominent. Remember, using textures and Blending Modes is a journey in experimentation. This tutorial gives you an idea of how to work with both, but the paths you take will differ depending on the colours and intensity of the textures you use. Save your progress often, take notes and venture off the beaten path of digital art. ■



12 Adagio

Now add 'watercolortexture.jpg' as layer 8. This has just enough colour to add a kick to the remaining parts of the image. Select Linear Light in the Blending Modes, at 30% Opacity and 58% Fill. This is open to variation, taking into consideration how much colour you want. These sorts of textured pieces also look good in very muted shades. Remember to mix and match textures – varying paper types and paint styles adds complexity to your artwork.



14 The grand finale

For the finishing touch, add a border that resembles the raw edges of a painter's canvas. This is why we've included 'streaktexture.jpg' as layer 10. When using textures you don't have to use the entire texture image. We're going to use the Polygonal Lasso Tool with a 100 pixel feather to select an area close to the border of the picture. Selecting a jagged edge will give the texture a random feel. Delete the excess in the middle. Then choose the look you want in Blending Modes. We used Lighten with 100% Opacity and Fill.



Textures toolbox

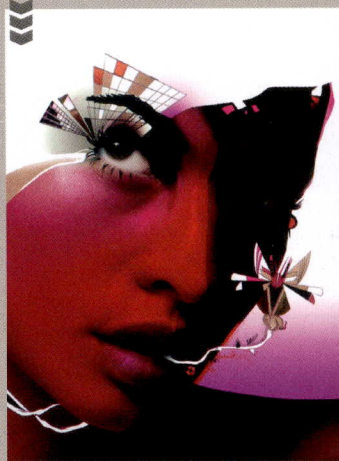
A list of basic textures every artist should have:

1. White or natural coloured rough-hewn blank paper
2. Aged parchment
3. Basic watercolours, with an emphasis on the paint bleeds
4. Thickly applied oils or acrylics (all colours can be made monochrome if needed, in Photoshop)
5. Crinkled and/or torn paper
6. Blank canvas with a wash of neutral colour to accent the canvas grain



SOUND AND VISION: "When I work with a photographic base – an image of a model – I gradually layer up elements to create a tapestry of collage on top. Collaborations like this are great fun as I get to work with some amazing photographers and there are loads of ideas bouncing around"

INTERNATIONAL TEXTILES: "If I'm using a photographic base I also direct the shoot so that the image is perfect for the illustration"



Sarah Howell

"I went to the University of NSW in Sydney and started a BA in Fine Art. However, I was kicked out in the second year so never completed my course."

Not the most conventional start for digital imageer Sarah Howell. Majoring in oil painting, Sarah always knew she wanted to be a fine artist – that is, until she discovered Photoshop.

"When I came to London about nine years ago I realised that it was so hard to do fine art and actually pay the rent, so I briefly went to Central St Martins and learned how to use Photoshop. It was the first time I had even turned on a computer but I soon realised its potential. I've never learned how to use Photoshop properly so most designers would probably be horrified by the way I get to the finished image – too many layers and no masks." Although

her way of working might be a little unusual, this certainly hasn't stopped the commissions from rolling in.

"I've been doing so much commercial work but my favourite project was my first solo exhibition in the UK [in 2006]. I really enjoyed showing a darker side and creating art purely for me. The show was full of collage and paintings based on the theme of 'Birds and the Bees'."

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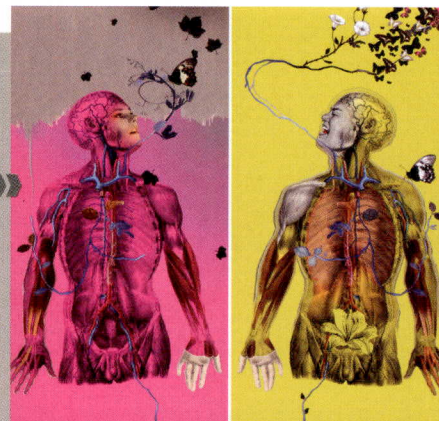
BLOOM GIRL: "Because of my fine art background, all of my work contains elements of painting, drawing and collage that I scan in to keep the precious, intricate feel of my work"





BLUE TREES: "I like the sloppiness and imperfection of hand-finished work, it feels more real to me than filters and effects in Photoshop. I made a rule that if I couldn't do it in pencil or paint I wouldn't do it in Photoshop, so I never use graphic filters"

SAD SKELETON: Although Sarah has only been using Photoshop for a short time, she's a dedicated fan: "I never use any other program"



TANK MAG: "I've been working commercially for many years so I have had a chance to work on so many varied projects. Album covers are my favorite as you get to be slightly more odd and creative. And I love doing editorial because you can do whatever you want. My art is very closely linked to fashion so I love creating beautiful spreads that combine all of these things"







Creating a fantasy reality

If you see the world in your own unique way, Tim Shelbourne demonstrates how to turn your dreams into reality, Photoshop style

Traditionally, twisting reality was the preserve of painters, poets and writers, using brushes on canvas and pen on paper to distort the perceived order of the world. However, digital imaging has given anyone with a computer, a copy of Photoshop and a willingness to learn a few key Photoshop techniques the opportunity to turn reality on its head.

So we're going to use some classic Photoshop montage and compositing techniques to produce a fantasy image that focuses on the inner workings of the human mind. These very techniques are not too far removed from those used throughout the ages by

traditional artists. It's all about creating images, when all is said and done. Using Layer Masks, overlaying multiple images and effective 'painting with light' are techniques that are key to this project. Combined, they enable us to create a convincing 3D effect with effective and well-placed light and shade. Naturally, the most vital components of all are layers; giving you the ability to size, position and adjust each of the separate image components in order to make the image as convincing as possible.

So, if you have your own unique vision of reality, follow the step-by-step below and give that vision life with Photoshop!



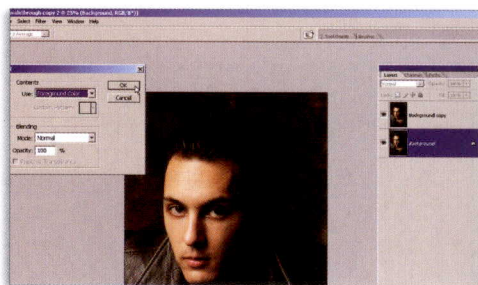
SOURCE IMAGERY

If you'd like to follow the steps in this tutorial all of the elements are available at a very reasonable price on www.istockphoto.com. iStock refs: Head: '2245172', Brain: '99576', Drawers: '1690769', Animal: '719964', Figure: '2295352'. You could also try it out using your own images

OUR EXPERT

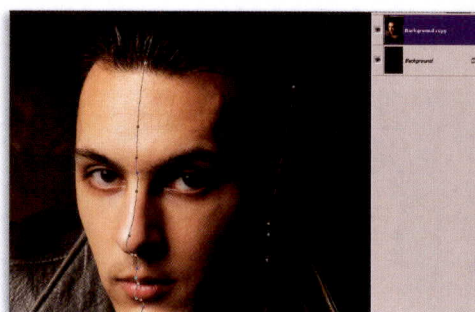
Tim Shelbourne

With 20 years' experience as an artist and illustrator, Tim is one of Photoshop's leading lights. Alongside writing expert tutorials for this publication, Tim's book *Photoshop Photo Effects Cookbook* is a must-read. He works as a senior designer for a web design company and maintains <http://user.fundry.net/morris>.



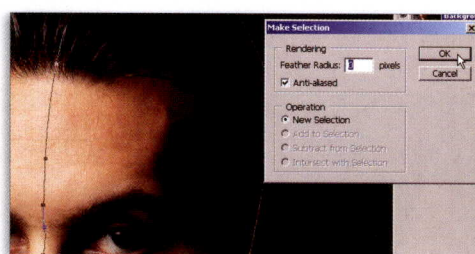
1 Duplicate and fill

Open the start image, duplicate the Background layer. Click on the original Background layer in the Layers palette. Choose a very dark brown for the foreground and go to **Edit>Fill**. Choose Foreground Color for Contents and click OK. Now click on the Background Copy layer.



2 Draw a path

Choose the Pen Tool. Draw a path from the top of the head, down the centre of the face. Draw the path right the way round the head, finishing where you began (see the screenshot). Refer to the 'Pen Tool basics' box for some tips.

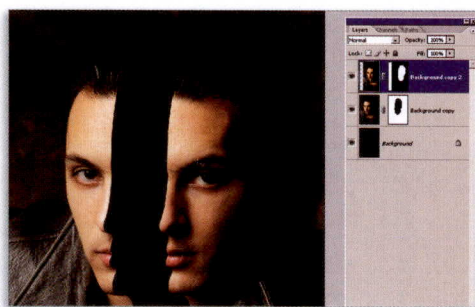
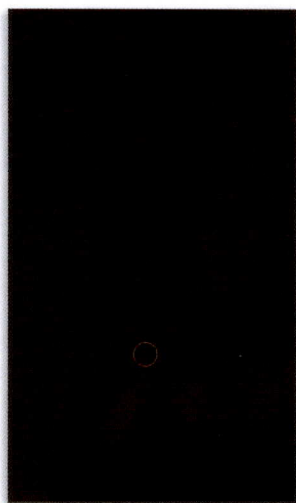


3 Make selection and mask

Still with the Pen Tool, right-click the path, choose **Make Selection** and click OK. Go to **Select>Inverse**. Now add a Layer Mask to this layer. Choose the Brush tool and select a hard brush from the Brush Picker.

4 More masking

Zoom into the ear area and make sure your Foreground colour is set to Black. Now paint over the ear and the hairline at the back of the head to complete the mask. Make sure you're painting on the Layer Mask by checking for a solid line around its thumbnail in the Layers palette.



5 Mind the gap!

Hit **Ctrl+J** to duplicate this layer, complete with the layer mask. Click on the thumbnail for the Layer Mask and go to **Image>Adjustments>Invert**. Now choose the Move Tool. Click on the image thumbnail for this layer and drag it to the image to the right to create the gap.

Pen Tool basics

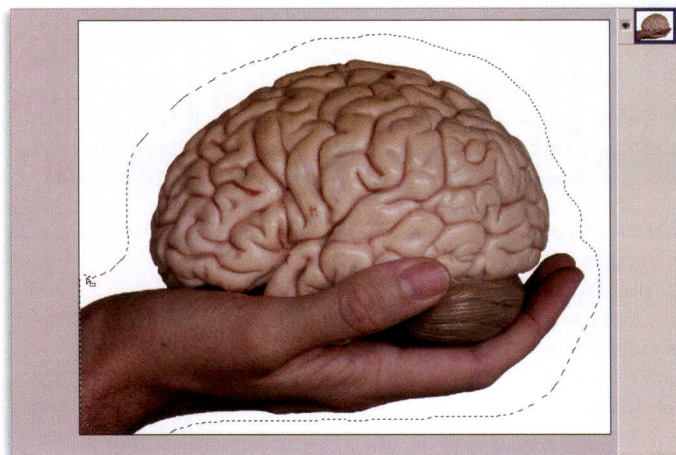
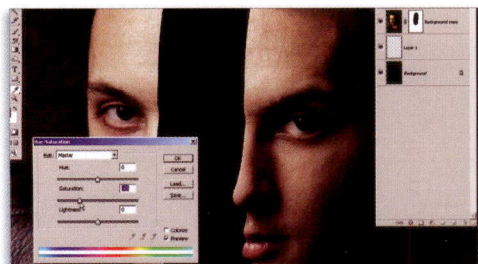
The Pen Tool is an accurate way of making pixel-precise selections. To begin drawing, click with the tool on the edge of the image object you want to draw around. Click another anchor point a little further along the outline and the first section of your path will appear between the two points. To draw a straight section of a path, simply click with the tool. To draw curved sections, click and drag. To close a path, enabling you to then convert it to a selection, click again on your starting point.

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6 Adjustment layer

Click on the top layer in the layer stack. We need to desaturate the image a little, so go to Layer>New Adjustment Layer>Hue/Saturation. Click OK to the New Layer dialog. Now drag the Saturation slider to the left, achieving a value of -45. Click OK.

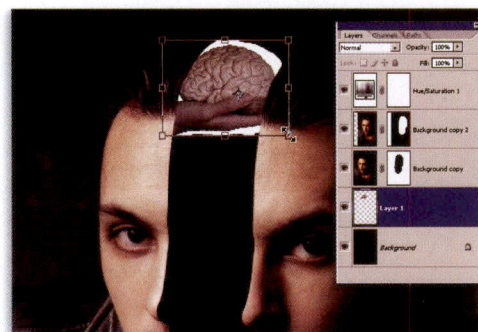


7 Select and copy

Now we need to start pasting and sizing the various components inside the head; we'll add light and shade to them later. So to start, open the Brain image. Choose the Lasso tool and drag a rough selection around the brain and hand. Next, go to Edit>Copy. Now close this image and return to the main composition.

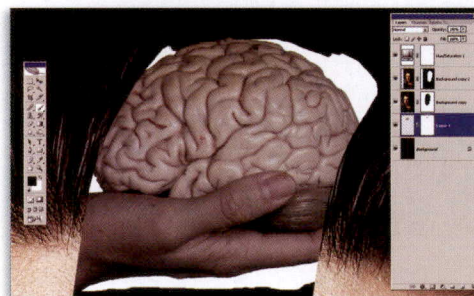
8 Paste, scale and position

Click on the filled Background layer, go to Edit>Paste. To fit this layer in the gap, go to Edit>Transform>Scale. In the Options bar, click the chain link between the dimensions. Grab one of the corner handles and drag it to a suitable size. Click the tick in the Options bar when you're happy.



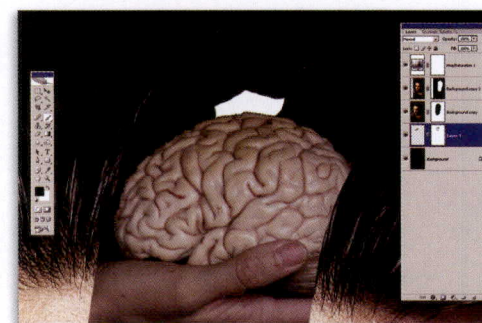
9 Hide with a layer mask

Zoom into the brain area so that it's fairly large on-screen. Now add a layer mask to this layer via Layer>Layer Mask>Reveal All. We'll mask out the unwanted areas of this layer by using black on the Layer Mask. Choose the Brush tool with a hard round brush and carefully paint with black over the unwanted areas around the brain and hand.



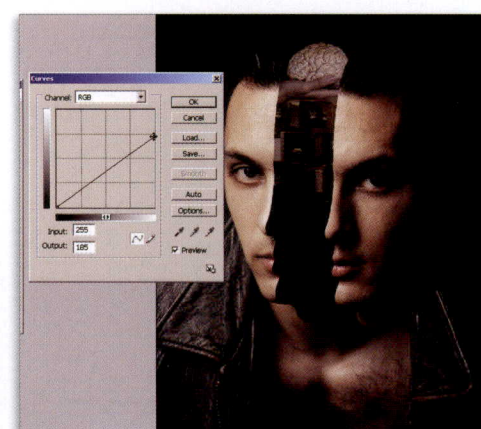
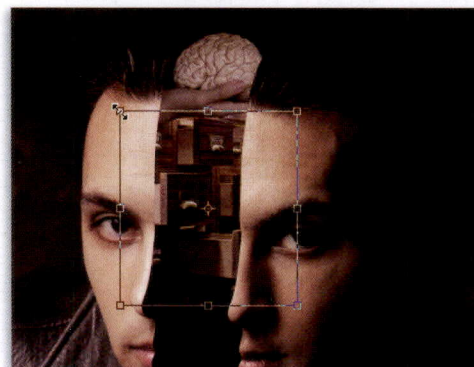
10 Alternative strategy

As an alternative to painting around the object freehand, you can use the Pen Tool to draw a path around the unwanted area, right-click the path and convert it to a selection as in step 3. Once the selection is active, simply paint inside it with black to hide the selected area.



11 More components

Now open the Drawers image. Go to Select>All, followed by Edit>Copy. Now close this image and return to the main composition. Click on the Background layer and go to Edit>Paste. Adjust the size of the Drawer layer via Edit>Transform>Scale as in step 8. Move the drawers into position below the hand and brain.



12 Curves adjustment

Still on the Drawers layer, go to Image>Adjustments>Curves. Grab the White Point at the top right of the curve and drag it down by one square of the grid to darken the highlights on this layer. Click OK.

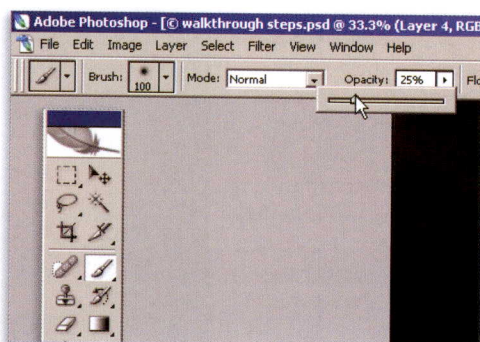
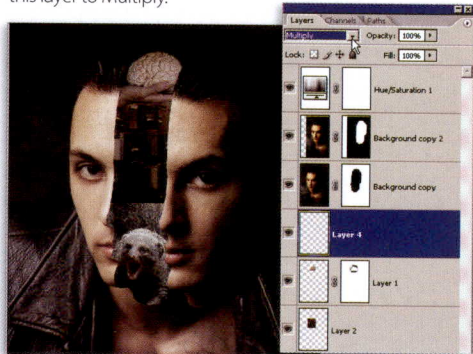
Layer Masks

Why use Layer Masks for isolating and combining images, rather than simply erasing parts of an image? Whereas the Eraser tool permanently erases pixels, layer masks enable you to selectively hide or reveal image information on a layer. By painting with black onto a layer mask you can hide areas of the associated image layer, and by painting with white onto the mask you can reveal areas. Grey painted onto a Layer Mask makes that part of the image layer partially transparent.



13 Copy and paste

Open the Animal image and copy and paste it into the image. Remember, you can position a layer by dragging inside the Transformation Bounding Box while you're in Transform mode. Now click on the Brain layer and add a new layer (Ctrl+Shift+N). Set the Blending Mode for this layer to Multiply.

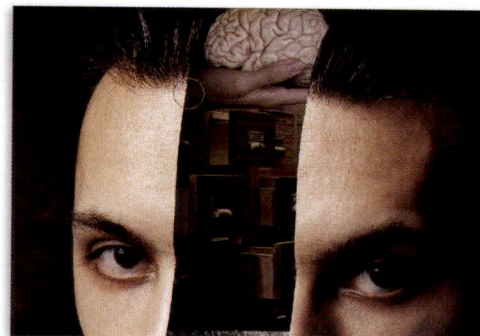


14 Prepare to shade

This Multiply layer must be directly below the lowest Head layer in the stack. Click the foreground colour swatch and choose a very dark reddish brown. Now choose the Brush Tool and select a soft brush from the Brush Picker. Set the brush Opacity to 25% in the Options bar.

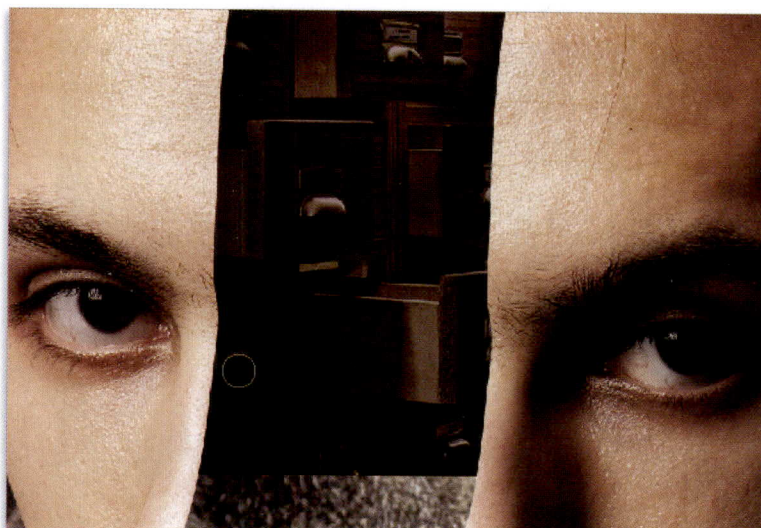
15 Shading for effect

Now begin to paint on this layer to create shading over and around the brain, hand and drawers. Remember, here you're trying to create the effect of the two halves of the head casting shadows onto these objects, so concentrate the shadows towards either side of the divisions in the face.



16 Tablet tech

For even more control of the opacity of the shadows, use a graphics tablet and set Opacity in Other Dynamics to Pen Pressure. Make sure to uncheck the Shape Dynamics category. Continue to add subtle shading with this brush to create a realistic effect.



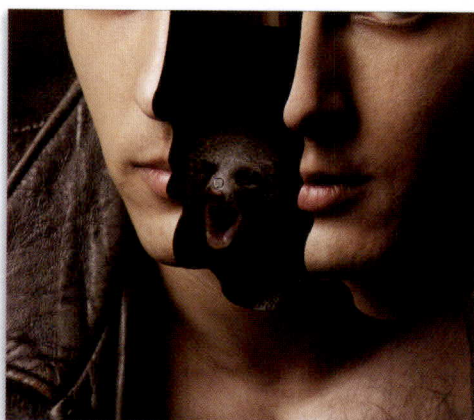
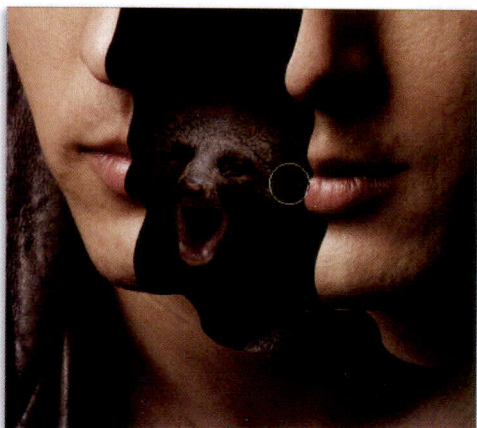
17 Shade and blend

Set the brush Opacity to 50%. Now, using the brush at a medium size, begin to paint over the edge of the Drawer image, gradually blending it into the Animal image. The more you work over one particular area, the darker it'll become. Don't paint over the animal's head at this stage.



18 More shading

Now we'll use this same brush to add some realistic lighting to the animal. Again, reduce the Opacity of the brush to 25% and begin to paint around the animal's head. We need the outermost areas to be very dark, with most of the lighter areas restricted to the top of the head and the nose.

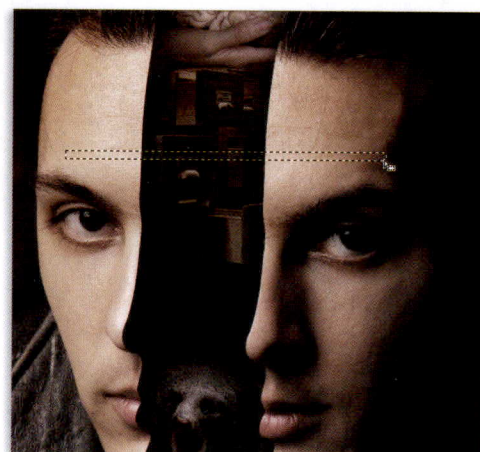


19 Erase for light

Apply just a little colour over the top of the head and the nose. We can add some very bright areas of light by choosing the Eraser tool. Choose a soft brush for the Eraser from the Brush Picker and set its Opacity to 25%. Now dab with the Eraser on the animal's nose to add some brighter spots.

20 Rectangular selection

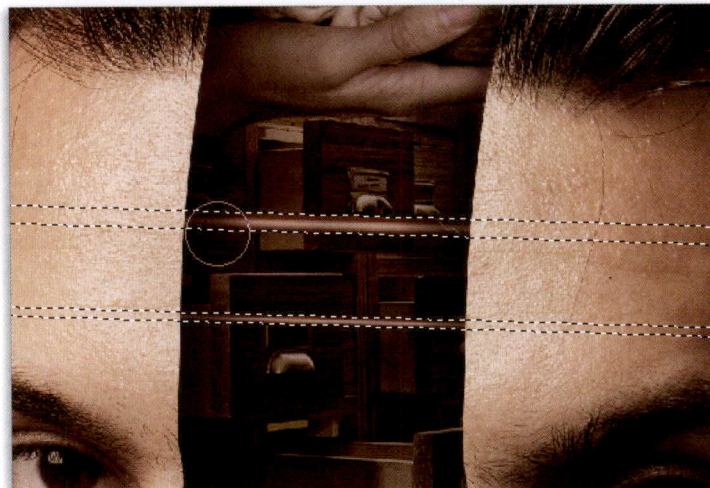
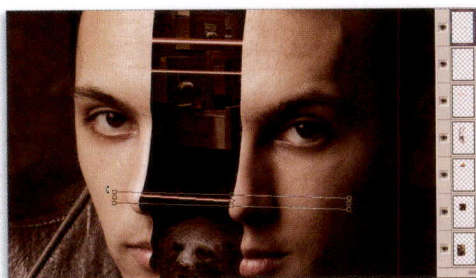
Add a new layer (Ctrl+Shift+N). Choose the Rectangular Marquee Tool. In the Options bar, choose Normal from the Style box and ensure that Feather is set to zero pixels. Now click and drag a long thin selection across the head.



Source images

By their very nature, Photoshop montages require a wide variety of separate component images, which can then be combined together as a whole. It's always a good idea to build up your own collection of stock images for this, and it's really easy to do if you have a compact digital camera. A good idea is to try and make it second nature to carry your camera with you when you're out and about – this way you can snap any interesting objects and textures you see.

21 Add a gradient
Zoom into this selection a little and choose the Gradient Tool. From the Gradient Picker choose the Copper gradient. In the Options bar click the icon for Linear Gradient. Now, holding down the Shift key on the keyboard, and starting from the top of the selection, click and drag a gradient down over the selection. Hit Ctrl+D to deselect.



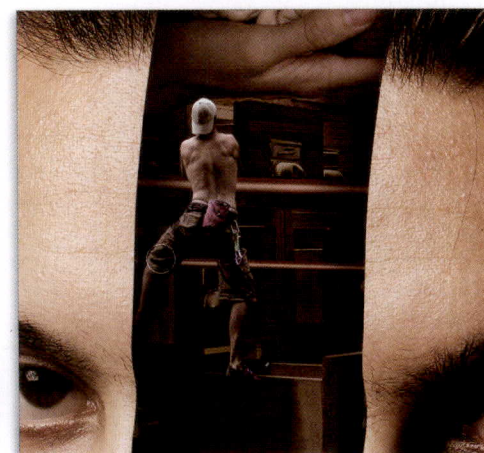
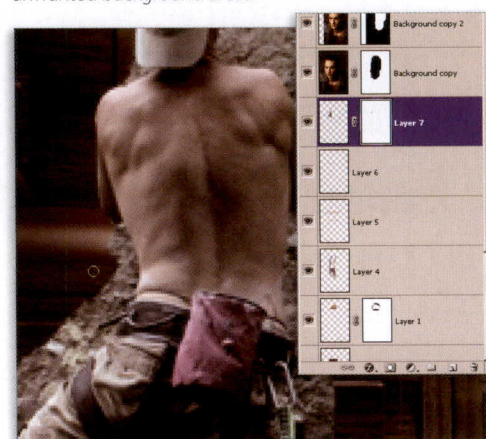
23 Merge and shade
Hit Layer>Merge Down twice to merge the bar layers. Add a new layer (Ctrl+Shift+N). Hover your pointer over the Bars layer, hold down the Ctrl key and click the layer thumbnail to generate a selection. Switch back to the Brush tool and add some shading to both ends of the bars.

22 Duplicate
Go to Edit>Transform>Scale. Reduce the width of this bar a little by dragging the top handle of the Bounding Box slightly downwards. Hit Return to commit the transformation. Duplicate this layer (Ctrl+J) and use the Move tool to drag this copy further down the face. To correct the perspective, rotate this bar a little via Edit>Transform>Rotate.



25 Mask the figure
Choose the Brush Tool and select a hard brush from the Brush Picker. Set the brush Opacity to 100% and ensure your foreground colour is black. Now, with the brush at a very small size, paint carefully around the figure onto the Layer Mask, hiding any unwanted background areas.

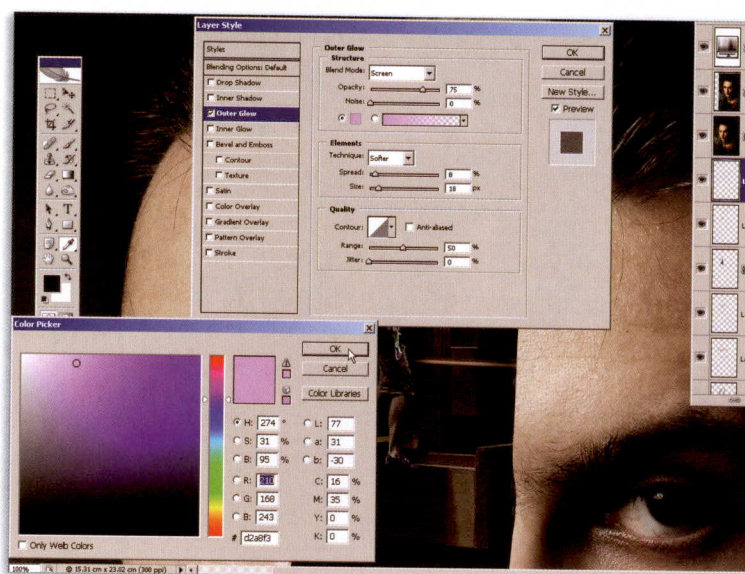
26 Shade the figure
Add a new layer (Ctrl+Shift+N). Again, use the Brush Tool with the dark red/brown colour at 25% Opacity to darken parts of the figure. You can easily brush in an effective shadow from the figure by brushing on the other Shading layer above the bars.



24 Paste and adjust
Scale and position the figure via Edit>Transform>Scale. Go to Image>Adjustments>Levels. Grab the Midpoint slider and drag it to the right, achieving a value of 0.78. Now add a Layer Mask to this layer by going to Layer>Layer Mask>Reveal All.

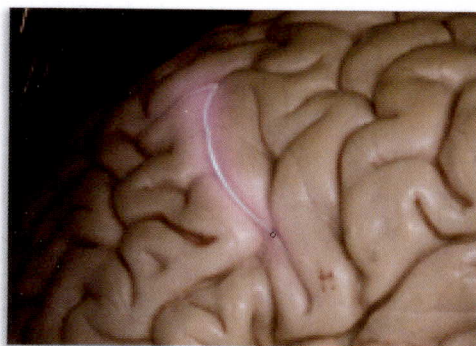


27 Layer style Click on the top layer in the stack and add a new layer (Ctrl+Shift+N). Go to Layer>Layer Style>Outer Glow. Click on the Glow colour swatch and choose a light violet colour from the picker. Click OK. Now set the Spread slider to 8% and the Size slider to 18 pixels. Click OK to apply the Layer Style.

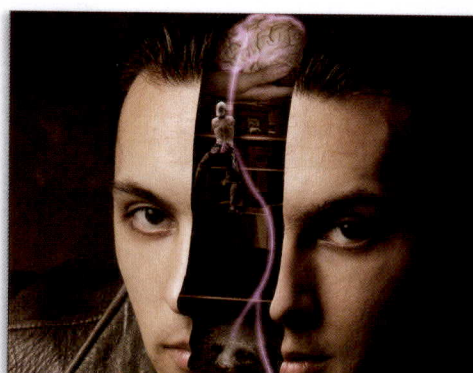


"CARRY YOUR DIGITAL CAMERA AROUND WITH YOU WHEN POSSIBLE - THIS WAY YOU CAN SNAP ANY TEXTURES OR IMAGES YOU SEE"

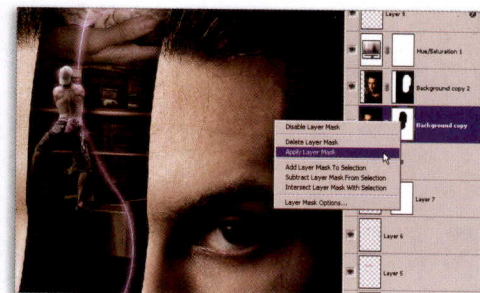
28 Glowing lines Choose the Brush Tool and select a very small hard brush from the Brush Picker. Choose a very light blue for the foreground swatch. In the Brush Dynamics palette, check Shape Dynamics and set Size to Pen Pressure. Now draw a few lines with this brush following the folds in the brain. The glow will be added as you paint by the layer style attached to the layer.



29 More glow Now draw some flowing lines from the brain down to the shoulder of the figure. Continue this line from below the figure, flowing all the way down to the neck. By using a very soft brush at low Opacity on this layer, you can add a soft glow to parts of the figure, brain and animal's head.



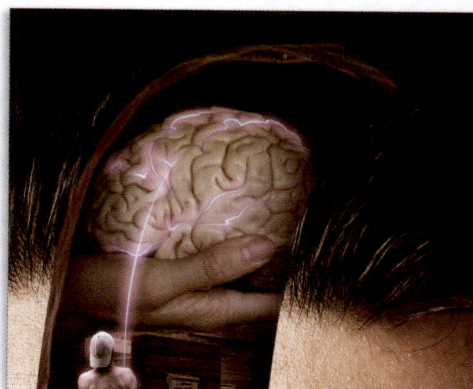
30 Apply a Layer Mask Return to the lowest Portrait Image layer, right-click the layer mask thumbnail and choose Apply Layer Mask. Now click the layer below and add a final new layer (Ctrl+Shift+N). Choose the Brush tool and a small hard brush from the Brush Picker. Click the foreground colour swatch and select a deep red. Set brush Opacity to 50%.



31 Skull thickness Now paint the thickness of the skull with this brush. Use it at a very small size and vary the thickness of the line, giving it a realistic, torn quality. It helps here to vary the colour and opacity of your strokes. Simply choose a new darker or lighter colour now and then from the foreground swatch.



32 Thickness detail Reduce the brush to a very small size and choose a light flesh tone for your foreground colour swatch. Now add some very fine texture lines over the thickness of the skull. Use the Burn Tool set to Midtones to darken the skull thickness in places.



Dragging images

Rather than repeatedly copying and pasting images via the menu commands, you can simply drag images into your main composition and consequently onto new separate layers. To do this, with your Photoshop composition open in the workspace, open your desired source image and restore it down via the button at the top right of the document window. Now, with your two images side by side, choose the Move Tool (V), click and hold over the source image and then simply drag and drop the image into your main image window.

Elaborate collage

Layer up your photographs and adorn your images with hand-drawn vector elements





So you have an astonishing photograph as a source image, but where do you go from there? There's a current trend in digital design to create complex, elaborate collages comprising of vector elements, hand-drawn doodles and scans.

It looks pretty simple, but this is mainly down to the trick of incorporating art that complements the original image. In this tutorial you'll master the ever-so-dreaded Pen Tool! When you finish this piece you'll be a vector element-drawing guru. There are one or two secret tips to help you realise how easy it is to

create texture-rich and element-generous images topped off with a great colour. We'll also be sharing a few useful shortcut tips along the way to help you create the image on the right.

The fun begins here – grab as big a piece of paper as you can and start doodling. Anything goes! Gel pens are quite fun to use for the texture, old paintbrushes are great for watercolour paint splatters. Mix everything together, scan everything. You may not use half of the stuff now, but at least you can build up your image layer bank for the future. If you can take some random pictures they'll come in very handy later.



ON THE DISC

If you fancy trying these techniques out on your own images feel free to use the elements, photograph and Illustrator vector file supplied on the CD.

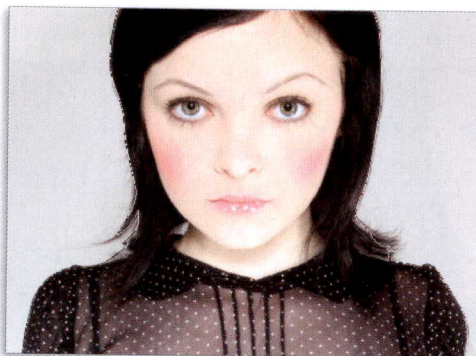
OUR EXPERT

Brand:nu

Radim Malinic is an award-winning graphic designer and illustrator based in Hampshire. Under the name of Brand:Nu he's worked with many high profile clients.

1 Model behaviour

Open up your source photograph and place it roughly in the middle of the PSD canvas. As with most of the base images, the model needs cutting out of the original image. Click P (for Pen Tool) and outline the model. You don't need to be too worried about the hair, as you'll discover later. Select the Paths palette and Apple-click to make a selection from the path. Copy and paste the girl on a new layer.



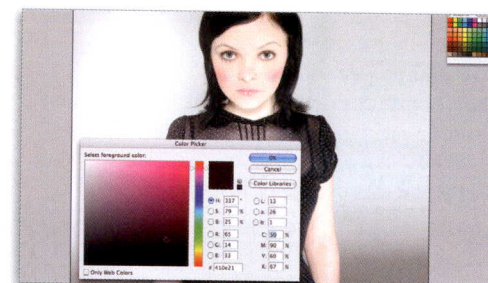
2 Background

Although we just separated the girl from the background, it'll be a good idea to keep it, and even stretch it all over the canvas. The original colours will play a part in the overall colour scheme. No need for rocket science here, though. Click M for Marquee and select the right side of the image. Apple+T for Free Transform and pull to the side. Repeat for the rest.



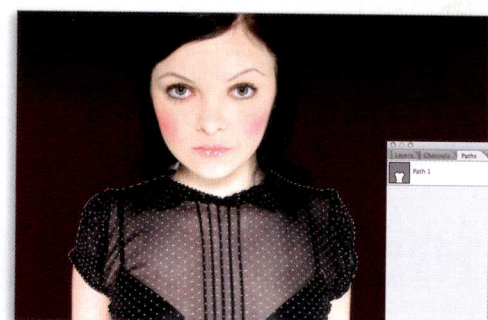
3 United colours of collage

It's time to introduce colour into our piece. Let's go for dark red. Since we're working for print in CMYK let's choose colour in CMYK colour split: C 50 M 90 Y 60 K 67. The presence of each colour will ensure vibrant colour blends with new elements introduced later.



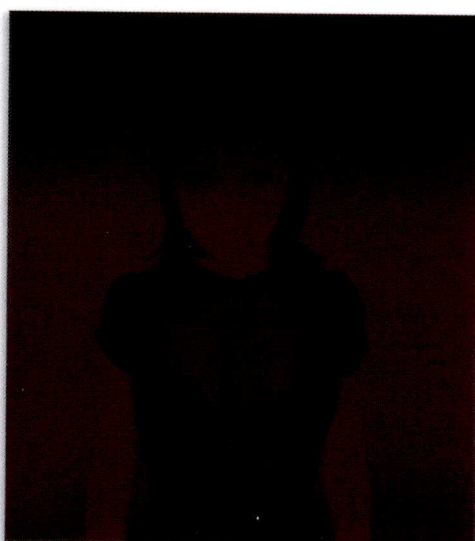
6 Body colour

Create a new layer, Apple-click the path and fill in with Alt+Backspace with our main colour. This'll tone down the body colour when set to Linear Light.



4 Multiply and multiply some more

Create a new layer and hit Alt+Backspace to fill in the layer with our background colour. Hit G for Gradient Tool and set the Blending Modes to Multiply. Stroke from the top to the centre to darken the top part of the image. Repeat until you're happy. You can try some other blend variations to see what result you get. All this is done with one colour!



5 Join the dots

When you're happy with the gradient of colour, the next step is to bring the model cutout on the top of all the other layers. Use Apple+Shift+J to do this. Once she's at the top, draw with your new best friend – the Pen Tool – around her blouse. Once you've done that, go to the Paths menu and save the path for later. It'll become very handy for all the quick masking you'll be doing later.

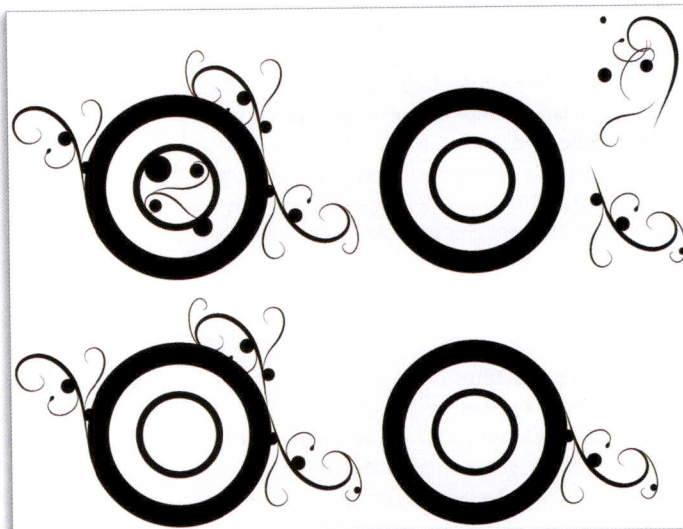
The beginning

This image will be literally packed with elements, therefore it needs a large canvas. Create a 297 x 297mm at 300dpi canvas in CMYK mode. You'll need to open Adobe Illustrator too and create a new document of the same size. As you'll find out, the size of the canvas in Illustrator will become quite irrelevant as you go along.

"GEOMETRICAL SHAPES ARE VERY PLEASING TO THE EYE AND WORK WELL IN ALMOST ANY DESIGN. WE SHOW YOU HOW TO DO THEM"

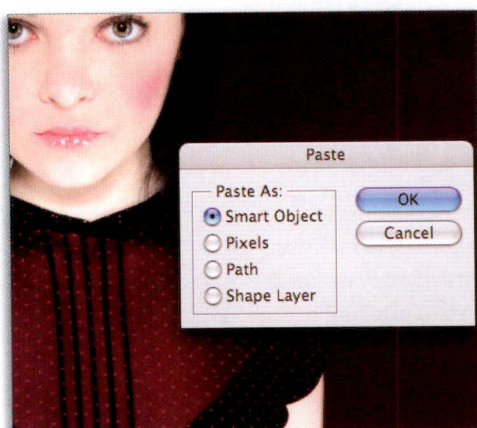
7 Vectors here we come

If you dread trying to draw swirls or similar decorative elements in Illustrator here's how to make matters easier. Using the Pen Tool draw a Bezier line and apply a Calligraphic brush stroke. You've got the option of experimenting with types and thicknesses. Once you're happy with what you've got, go to Object>Expand. This'll preserve your lines. Now put your lines together in some sort of shape. Select All (Apple+A) and hold down Alt to copy the lot and rotate or reflect – simply do whatever you want.



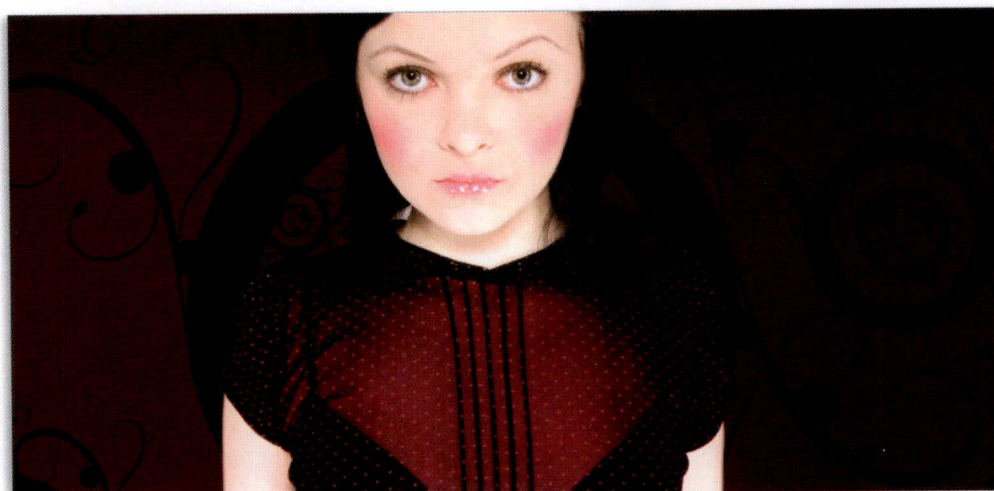
8 Shapes everywhere

From Illustrator, copy and paste the element as a Smart Object. You'll need to avoid the vector being distorted in case you change your mind. Hit Shift+Apple+M to Multiply with the background.



9 Alt shortcut

You'll see the colour becoming a bit richer. Hold down Alt every time you want to copy the element and Free Transform as you need. Now our background is shaping up, it's time to add some bitmap texture to level things up.



10 Cloudy weather

Open the images called 'clouds' and 'clouds 2', which are supplied on the CD. These will add a bit of depth to the piece. Drag the images on the top, desaturate and adjust the levels (Apple+L). Quick Mask both of the layers so you can brush off any overlapping when set to Overlay. This is especially easy if you're working with a Wacom tablet.



11 More and more colour needed

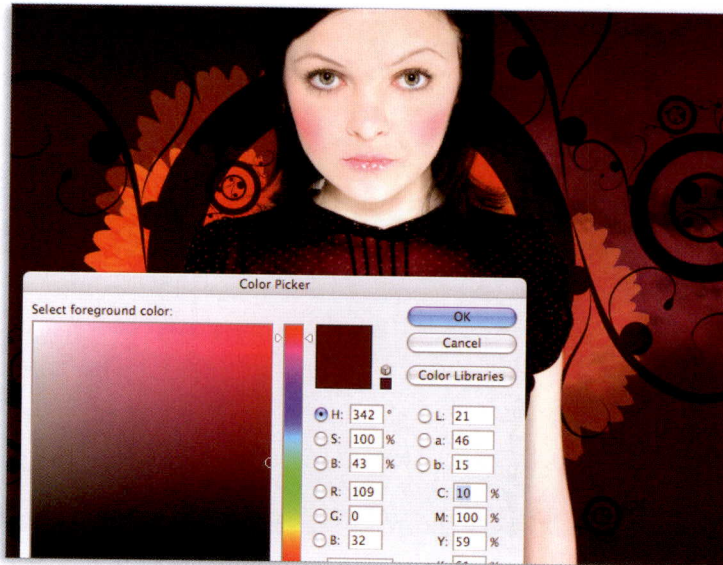
Take a look at the Blender Option boxout on page 37. This should make this step easier. Open the image called 'flower 4.jpg' and separate it from the background. No need to draw any outlines here. Simply hit E (or Shift+E) to access the Magic Eraser.





12 Vivid alterations

We want to bring out more colour contrast in the image. So in order to do this, strategically place the flower around the image of the model. Set the Blending Modes to Vivid Light and hit any of the numerical keys for the Opacity percentage. As you should hopefully be able to see, the overall colour starts getting interesting. When you've finished doing this, create a new layer and brush some extra colour on the top of the flowers.



Workspace and speed

Customise your workspace to the minimum you need, especially in PSD – all you need for this tutorial is Layers palette (F7). You can speed up your PSD if you turn off the Layer Thumbnails in the Layers palette options. Also, cut down on the history steps in your Preferences. As you'll find, if you try this, five to seven is more than enough and your RAM will have a chance to work too.

13 Back to Illustrator

The main image will start taking shape, but we're far from finished. Using the same process as before, start creating a vine pattern – a couple of simple lines, expanded and grouped together. Nothing has to be perfect here!



14 Tracing

Take a picture of a plant and trace around it roughly. Even a very simple drawing can be very effective! Also, now you can see that you've got elements all over the artboard. Hold down the Space Bar for the Hand Tool to move about.

15 Easy shadows

Place the result in Photoshop the same way as before. Free Transform and Quick Mask with a 5px feather to get a nice and easy shadow around the element.



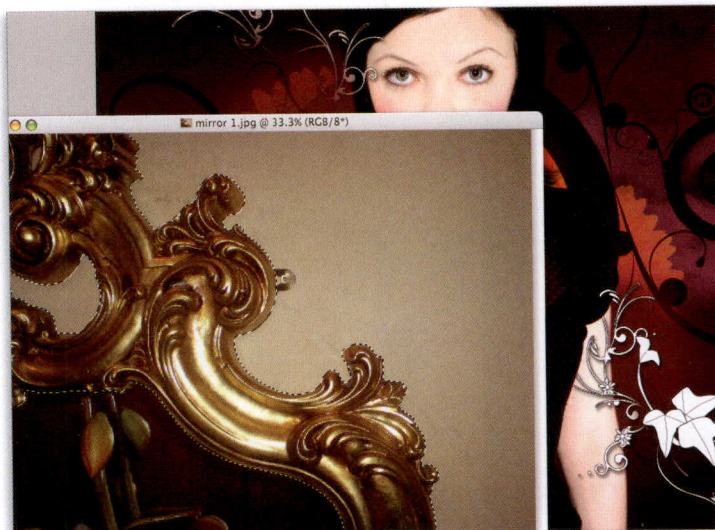
Not au fait with Illustrator?

We're not expecting everyone to get excited by the prospect of creating elements in Illustrator, but that doesn't mean you can't create images with hand-drawn elements. You can try scanning in drawn swirls and vines using a plain piece of white paper and fine line black pen. However, we suggest you set your scanner input to Greyscale in order to capture the strong outlines and give the elements high contrast.

MASTERCLASS

Source imagery

The original image used in Radim's tutorial was photographed by Diana Luganski. You can look at more of her work by logging onto her website at www.luganski.com. After graduating from Moscow Photography Academy in 2003 Diana now works with Mishka Luganski in Helsinki: "Radim found me on MySpace and I liked his style so I was happy to contribute to this project"

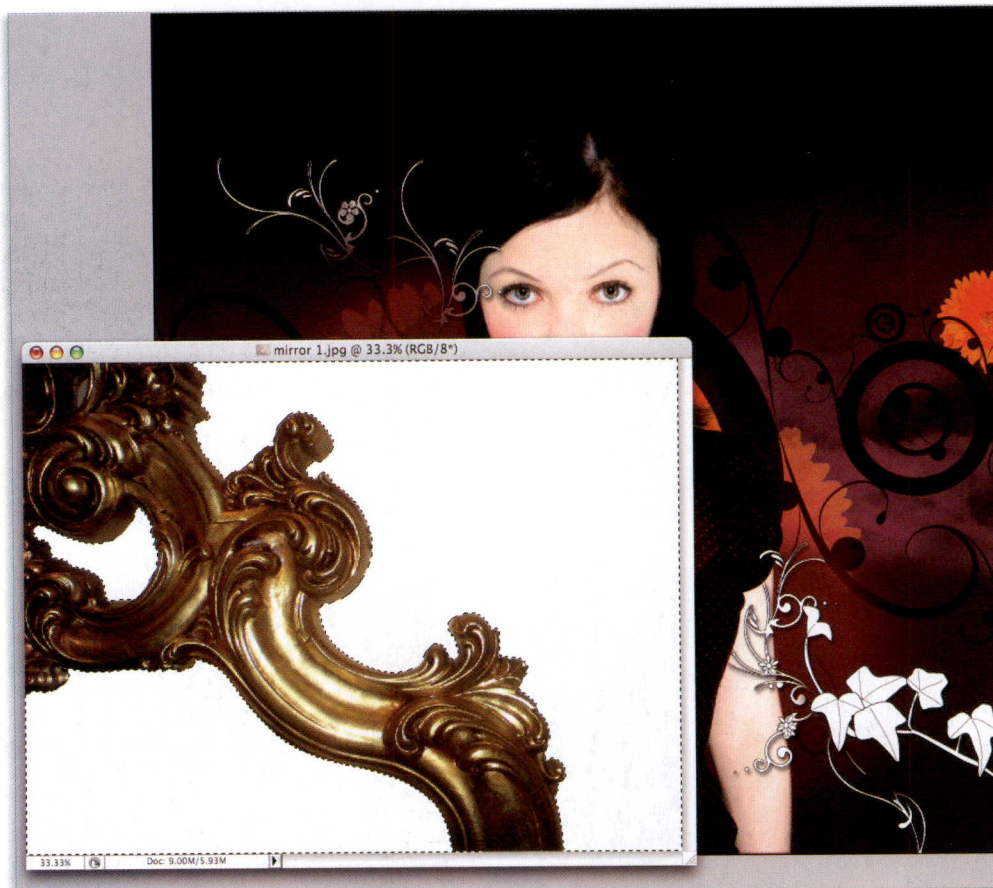


16 Camera-phone is always quite handy

Now, we realise you may think we've gone mad telling you to use a cameraphone. However, 3.2 megapixels for background elements isn't at all bad. So if a cameraphone is all you have to hand – as we imagine this'll be the case a lot of the time – then it'll work just fine. Open 'mirror 1.jpg' to see the frame we took the picture off.

17 Image paths

This image has already got a drawn path for you. So all you need to do is place it onto the main image and choose your Blending Modes. We decided to use Overlay again and we think it works really well. Of course, it's your design in the end, so use whatever takes your fancy!



18 Texture perfect

Now with the mirror frame in place, you can enhance the texture of our original vector elements. Apple-click the vector layer to create a selection and quickly mask the layer you want. If you wish, browse through the Blending Modes to see which one you'd prefer to use. We chose Overlay for a nice subtle effect.



19 Splatters and scribbles

Don't forget to click Apple+S now and then. If you did prepare some of your own textures and scribbles, now's the time to bring them out. If you didn't, you'll have to use the scans provided on the cover CD.



"NOW'S THE TIME TO BRING OUT YOUR OWN SCRIBBLES, TEXTURES AND PHOTOS YOU MADE EARLIER"



20 Blend it, blend it, blend it some more

Now with the paint picture on our canvas you can experiment with Saturation. Either bring up the Hue/Saturation menu using Apple+U, or simply Desaturate using Apple+Shift+U and adjust the Levels and embed into the collage. Use the 'body' Quick Mask we created earlier if you need to get rid of overlapping.



"YOU MAY THINK WE'VE GONE MAD TELLING YOU TO USE A CAMERAPHONE, BUT 3.2 MEGA-PIXELS FOR THE BACKGROUND ISN'T BAD"

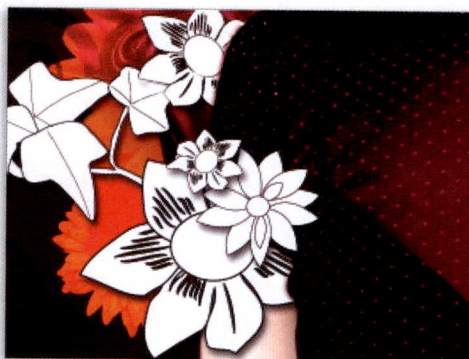
21 Transform easy

Whilst having a bounding box with Free Transform, Ctrl-click to get a drop-down menu, so quick and easy access is always to hand. Again, there's no need to bring up this feature via the top menu.



22 Flowers in December

Now you've got various elements in place, the prospect of drawing more elements should be easy. Go back to Illustrator and try some easy shapes. Press Apple+C and Apple+F to paste in place until you have enough shapes to gather them into some sort of image. Experiment with different thicknesses and brush strokes.



23 Adding depth

After you've placed your last elements in Photoshop, apply a subtle Drop Shadow to give the elements some depth. You'll easily emphasise the layer order. As with the bitmap flower, scatter this one around the canvas for more texture.



24 Finishing tape

Are we nearly there yet? Yep, don't worry, we're almost at the finishing tape. Apple-click on the model's layer to create a selection. Then create a new Adjustment Layer from the bottom of the Layers palette. Although there was very little to change on the original picture, the only thing left to do is tweak the model's colours. And that's it, we're done! If you made the same choices to us along the way then you should have an image similar to the one on the right. ■



Blender option

If you're one of those people who spend time choosing one by one the Blending Modes from the drop-down menu thinking that there must be a quicker way to find out which blend is better, look no further. Hold down Shift+Alt on your keyboard and click through your three main lines. You'll soon find how easy it is to achieve great results in no time.

TAKE YOUR IMAGES TO NEW HEIGHTS

What makes Photoshop so popular among creative professionals is its ability to implement a given effect in a variety of ways. Selecting the most appropriate technique, however, isn't as straightforward as you might think. With this workshop, we'll reveal a few insider tips that will help you to work smarter, not harder.

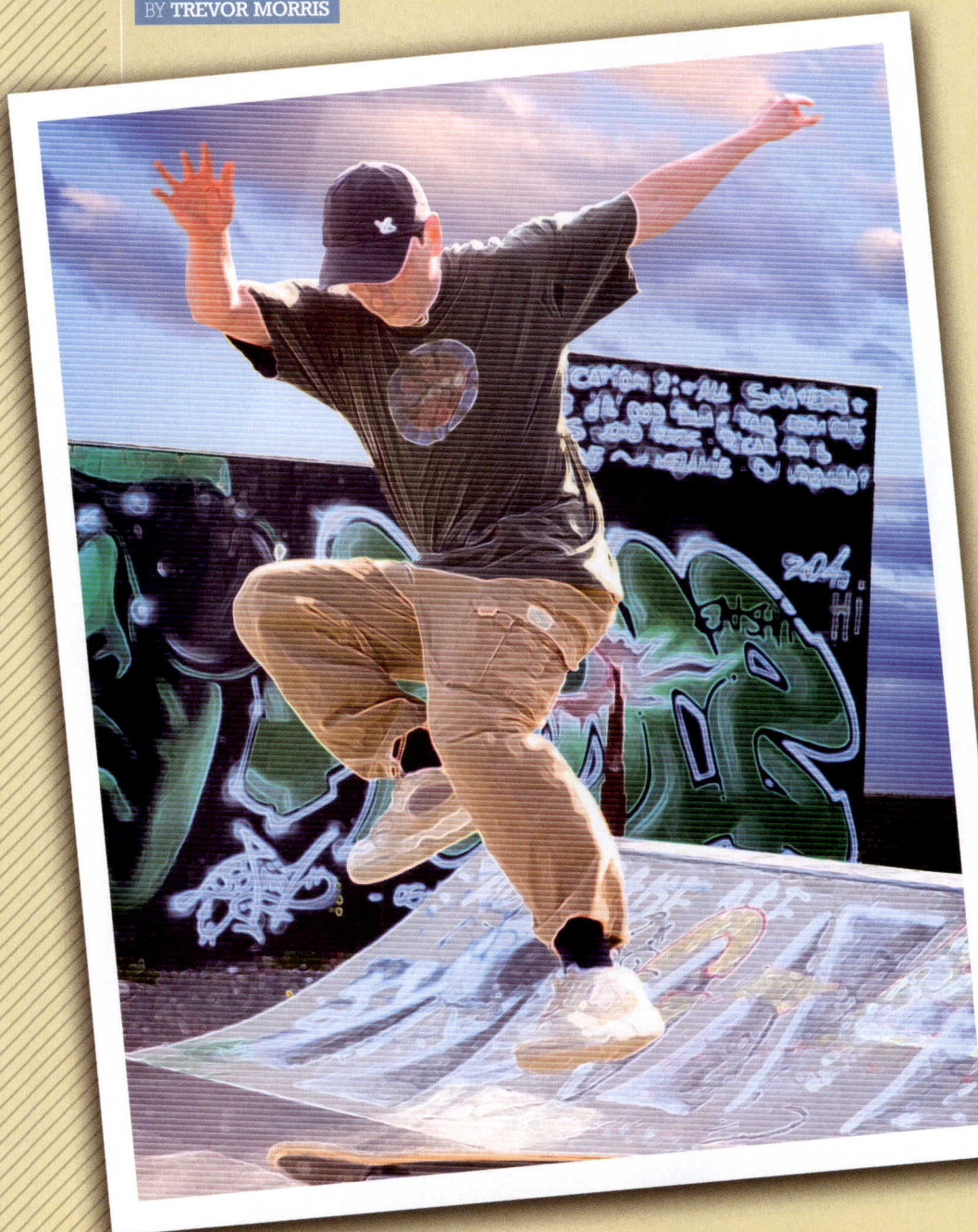
Working smarter means working non-destructively, by using tools, features and commands that won't permanently alter pixels. Using Layer Styles exemplifies this kind of smart working. Styles are simple, non-destructive layer-based effects that you can modify by simply changing a numeric value, slider or dial. They can also be quickly disabled, moved, copied or deleted at the press of a button.

So what's the big deal about working non-destructively? Well, for starters, it enables you to make radical changes to your image without fear of losing data. It means that images can be scaled up (up-sampled) or down (down-sampled) with minimal impact on quality (none at all if you're using Photoshop CS2). It also means that you can take advantage of layer comps to save multiple designs/layouts in a single document. Heck, you can even animate portions of the document in ImageReady, if you like.

To demonstrate just how flexible a non-destructive creative workflow can be, we're going to take an ordinary photo and give it a complete makeover. We'll replace the busy background with a cinematic skyscape, exaggerate the contrast, sharpen the colours, add a subtle (yet cool) border, and then, to finish off, add trendy scanlines. The great advantage of this technique is that when you're done you'll be able to go back and change any aspect of the completed image – even after you've saved and closed it!

Turn ordinary digital photos into striking artwork and simplify your workflow with these non-destructive editing techniques

BY TREVOR MORRIS



ON THE DISC

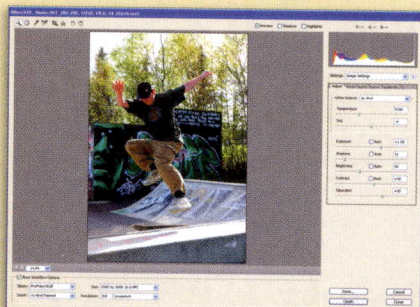
You'll find all the files you need to complete this tutorial ('Skater.tif', 'Skater.NEF', 'Skater_Masked.psd', 'Skater_Completed.psd', 'Clouds.tif', 'Clouds.NEF' and 'Scanlines.atn') on the included disc.

OUR EXPERT

Trevor Morris is an official Photoshop beta tester and keen digital photographer, with over 12 years' graphic design experience. He works as a senior graphic designer for a Canadian web design company and also maintains the Photoshop-centric website GFX™ (user.fundy.net/morris/).

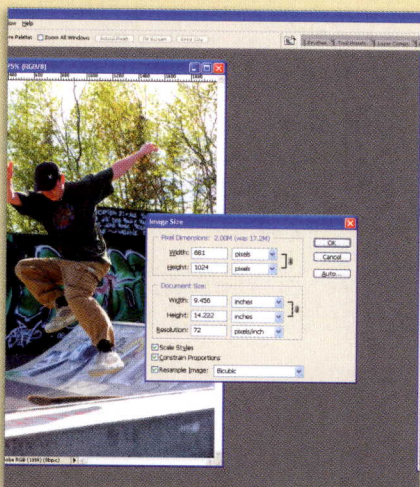
1 Setting the stage

You'll find two versions of the skater photo on the cover CD. If you're fortunate enough to own Photoshop CS2, and you're not intimidated by the Camera Raw dialog box, open 'Skater.NEF' – this will enable you to adjust the image to suit your tastes. Otherwise, load 'Skater.tif', which has been pre-processed for you in Camera Raw.



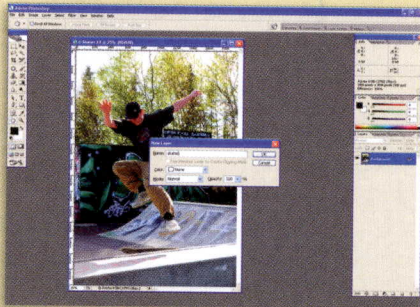
2 One size doesn't fit all

If you have a limited amount of RAM (under 512MB) and/or an older processor, consider scaling the image down before proceeding. This skater was shot on a six-megapixel Nikon D70 and working on an image of this size with lots of layers might slow down your computer. The size you choose should reflect the intended output. For example, if the image is destined for the web, you might prefer something closer to a standard screen size; for print purposes, however, you'd need a much higher resolution (possibly even the full six megapixels).



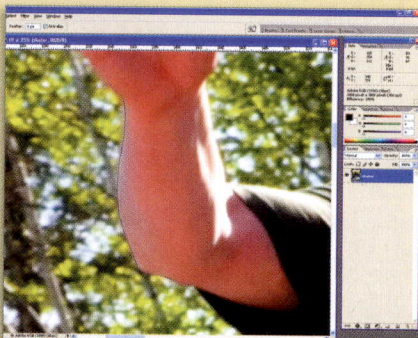
3 Careful planning

While there's nothing terribly wrong with this photo, the trees in the background are a little busy and uninteresting, so we're going to replace them with a more dramatic skyscape. Remember, we're trying to work non-destructively, so instead of deleting the offending pixels, we'll apply a Layer Mask to simply hide them. That way, if you ever decide to resurrect them, all you have to do is disable the mask. Since you can't add a Layer Mask to the Background layer, change it into a 'real' layer by double-clicking on it (in the Layers palette) and call it 'Skater'.



4 Making the cut

To create a mask, you first need to make a selection of the area to be masked. Note that it doesn't matter whether you select the background (trees) or foreground (skater and ramps), since one is just the opposite of the other. There are several techniques you can use to create the mask, including the Polygonal or Magnetic Lasso tools, Pen or Freeform/Magnetic Pen tools, Select>Color Range command, 'channel masking', and so on. (For the purposes of this workshop, we used the Polygonal Lasso Tool with the image zoomed in to between 300 and 400 per cent.)



Smart Objects

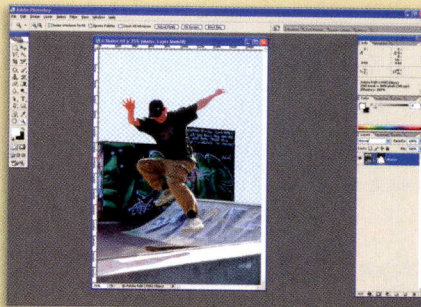
If you're fortunate enough to have Photoshop CS2, you can use the File>Place command (available in both Bridge and Photoshop) to open the selected file as a Smart Object (in an existing document).

New to Photoshop CS2, Smart Objects enable you to embed the original raster or vector image data from one file into another. You can also create a Smart Object from one or more layers – even if those layers are themselves Smart Objects.

Smart Objects are fully editable and give you the flexibility to scale, rotate and warp layers non-destructively. This is especially powerful when working with a RAW file, because it enables you to seamlessly modify the RAW settings – or even substitute one photo for another – at any point during editing.

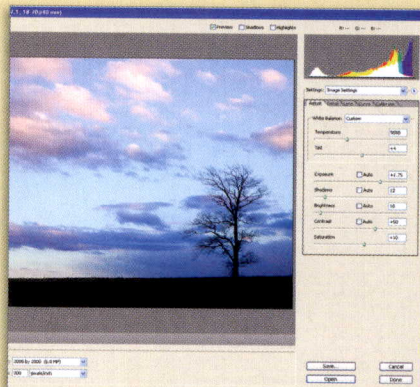
5 Bye-bye, busy background

Once you've completed the selection, press the Add Layer Mask button at the bottom of the Layers palette. If you selected the background instead of the foreground, press Cmd+I (Ctrl+I) to invert the mask. Note that you can toggle the mask on/off by Shift-clicking on the mask thumbnail in the Layers palette. This is probably a good point to save your work with Cmd+Shift+S (or Ctrl+Shift+S or File>Save As).



6 The sky's the limit

All right, let's fill in that background with something a little more attention-grabbing. Load the image of clouds from the cover CD. Again, there are two versions: 'Clouds.tif' (for those with Photoshop CS, or prefer to bypass the Camera Raw dialog) and 'Clouds.NEF' (for those with CS2 who prefer to finesse the RAW settings).



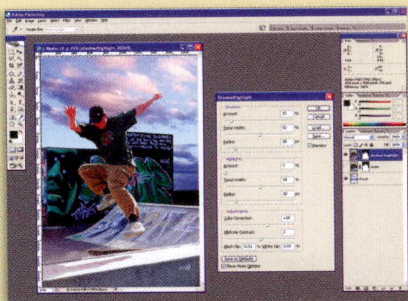
"TRY TO WORK NON-DESTRUCTIVELY. INSTEAD OF DELETING PIXELS, APPLY A LAYER MASK TO HIDE THEM"

7 Head in the clouds

Select the Move Tool (V) and drag the Clouds image onto the Skater document. (Close the Clouds document now if you wish.) Double-click to the right of the Clouds thumbnail in the Layers palette and enter 'Clouds' for the layer name, then drag the Clouds layer below Skater (or press Cmd+[or Ctrl+[). With the Move Tool still selected, position the Clouds layer as desired.

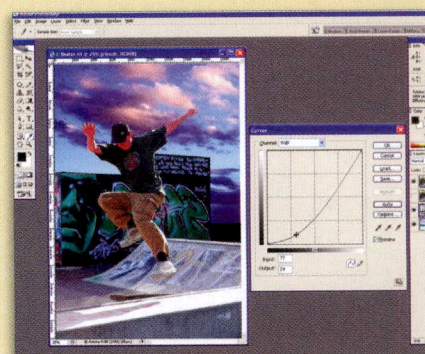
8 Out of the shadows

The image is already looking better, but it could still use some additional contrast. First, though, use Shadow/Highlight to reveal a little more of the shadow detail. Because Shadow/Highlight is a destructive adjustment, duplicate the Skater layer (Cmd+J or Ctrl+J) and then turn off the original layer. Call the new layer 'Shadow/Highlight', then choose Image>Adjustments>Shadow/Highlight. Enter the following Shadow values: Amount = 10%, Tonal Width = 50%, Radius = 30 pixels.



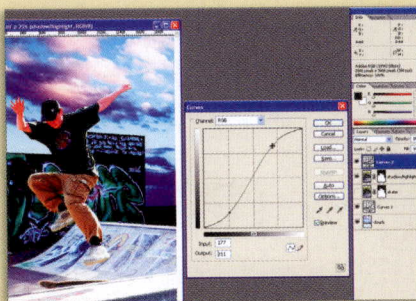
9 Adding contrast

Let's add some more punch by boosting the contrast, beginning with the Clouds layer. Press the 'Create new fill or adjustment layer' button at the bottom of the Layers palette and choose Curves. Press the Auto button to apply an auto-contrast – this ensures that the clouds have a proper black point and white point. Now click anywhere near the quarter-mark on the curve to add a node/adjustment point. Drag the point down until the Input and Output values read 77 and 24, respectively (or enter the values by typing them into the corresponding field).



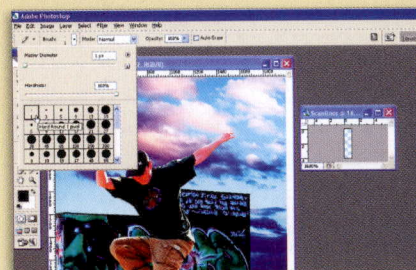
10 Add more contrast

Select the Skater layer and add another Curves layer. Don't bother with the Auto button: the results would be negligible, since we've already established a white and black point. For this layer, we'll use an exaggerated 'S-curve' – a standard technique used to increase contrast by darkening the shadows and brightening the highlights while preserving the midtones. Add one point at roughly the quarter mark and drag it to: Input = 65, Output = 38 (approximately). Add a second point and drag it to: Input = 177, Output = 211 (again, approximately).



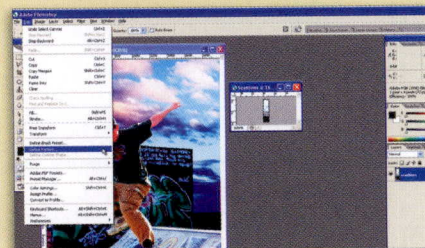
11 Trendy TV-lines

In order to add the TV-lines, we'll first need to create a repeating pattern. Choose File>New (Cmd+N/Ctrl+N) and enter the following: Width = 1px, Height = 4px, Resolution = 72ppi, Color Mode = RGB Color (8-bit) and Background = Transparent. Press Cmd+0 (Ctrl+0 or double-click the Hand Tool) to maximise the view. Select the Pencil Tool (B) and set the diameter to 1px (Shift+.). Press D to reset the foreground and background.



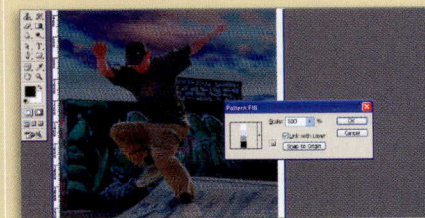
12 Painting pixel patterns

Place a single black pixel at the bottom of the new canvas. Next, set brush Opacity to 50 per cent and paint another pixel just above the first one. Set the foreground colour to white by swapping the foreground and background colours (X). Place one final white pixel at the top of the canvas. So, from top to bottom, the canvas should contain the following four pixels: solid white, transparent, 50 per cent transparent black, and solid black. To store the image as a pattern, choose Select>All (Ctrl+A), followed by Edit>Define Pattern (call the pattern 'Scanlines').



13 Non-destructive patterns

Now that you've defined the pattern, it's safe to close the Scanlines document – there's no need to save it. To apply the pattern, select Pattern from the 'Create new fill or adjustment layer' button menu at the bottom of the Layers palette. When the Pattern Fill dialog appears, choose the Scanlines pattern from the pattern picker drop-down. A scale value of 100% should suffice for screen-sized images, but if you're working with the full six-megapixel image, enter a scale value of 300% or 400%. Finally, change the Blending Mode to Overlay (Opt+Shift+O/Alt+Shift+O) and the layer's Opacity to 50%.



Automatic scanlines

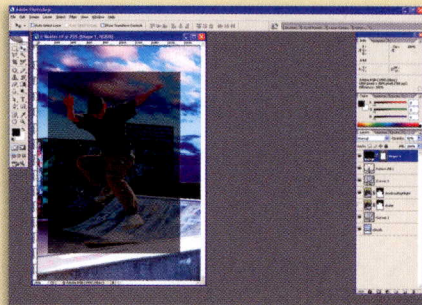
On the cover CD, you'll find an Action (a Photoshop macro), called 'Scanlines.atn', that automates the procedure of creating and applying scanlines. Install and run it as follows:

- 1 Exit Photoshop.
- 2 Assuming a default Photoshop installation, copy the Action into the following folder:
Photoshop CS: C:\Program Files\Adobe\Photoshop CS\Presets\Photoshop Actions
Photoshop CS2: C:\Program Files\Adobe\Adobe Photoshop CS2\Presets\Photoshop Actions.
- 3 Restart Photoshop.
- 4 Choose Window>Actions (or press F9) to reveal the Actions palette.
- 5 From the Actions palette menu (near the top-right corner of the Actions palette), select Scanlines from the alphabetised list of Actions at the bottom of the menu.
- 6 Select the document to which you wish to apply the scanlines effect.
- 7 Select the Scanlines action (not the Action set folder icon) and press the Play button at the bottom of the Actions palette.

"IN A BID TO SIMPLIFY TERMINOLOGY, LAYER SETS HAVE NOW BEEN RENAMED LAYER GROUPS"

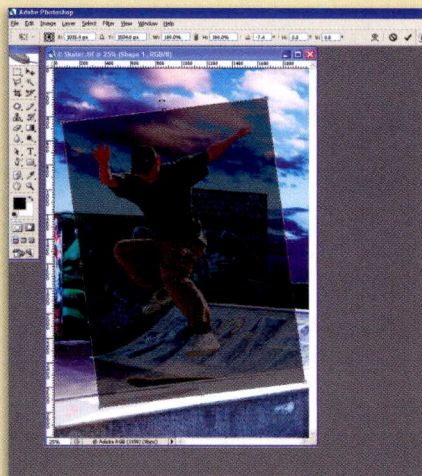
14 Frame of reference

Now it's time to create a stylish Polaroid-like image border, but before we begin, this is a good time to save your work again. In keeping with the theme of non-destructive editing techniques, we'll create the border using Shape Layers and Layer Styles, both of which are vector-based and resolution-independent. Select the Rectangular Shape Tool (U) and draw a rectangle that's slightly larger than the skater. You don't have to be exact; we'll fix it in a minute.



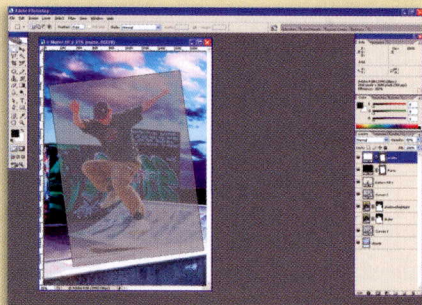
15 Total transformation

Change the opacity of the current layer so that you can see the layers underneath. Now choose Edit>Free Transform Path (Cmd+T/Ctrl+T) to change the size and orientation of the frame. Use the Transform handles to resize the frame and click-and-drag outside the transformation boundary to rotate it. We opted for an angle of about -7°, but use whatever you think looks best. Commit the changes by hitting Enter (or click the checkmark in the Options bar). Call this layer 'Frame'.



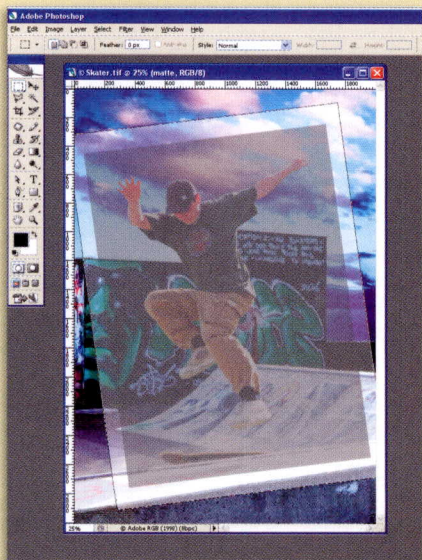
16 Matte-o-matic

With the frame at the desired size and angle, matting the image is a doddle. Press Cmd+J (Ctrl+J) to duplicate the frame – call the layer 'Matte'. Now here's a neat trick. Although the matte is a vector layer, so the Edit>Fill command isn't available, you can still use the Fill shortcuts. So, the quickest way to change the matte to white is to hit D to reset the colours, then press Cmd+Shift+Del (Ctrl+Shift+Backspace) to fill the current layer with the background colour (white).



17 Custom size and colour

To complete the matte, press Cmd+T (Ctrl+T) and, while holding down both Option/Alt (for symmetry) and Shift (for uniformity), drag one of the corner handles outward so that you have a nice matte around the frame. Around 112% scale should do. Don't be concerned about exceeding the canvas boundaries with the Matte layer. We'll correct that later.

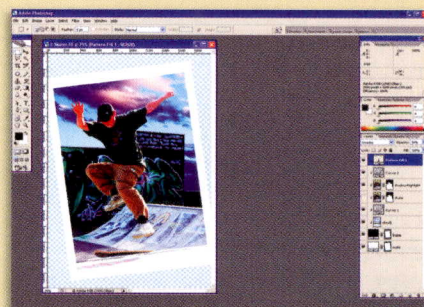


The name game

In older versions of Photoshop, the clipping of one or more layers with another layer created what was called a 'clipping group'. However, in a bid to simplify terminology across the Creative Suite 2 range, Photoshop's Layer Sets (folders for collecting and organising layers) have now been renamed Layer Groups. Consequently, clipping groups are now known as Clipping Masks. To create a Clipping Mask, use Layer>Create Clipping Mask, or press Cmd+G (Ctrl+G) in Photoshop CS (or older versions), or Cmd+Opt+G (Ctrl+Alt+G) in Photoshop CS2. You can also Opt-click (Alt-click) between layers in the Layers palette.

18 Quick clips

To apply the Frame and Matte layers to the image, first drag them both to the bottom of the layer stack, so that Matte is the bottom-most layer, with Frame immediately above it. Change the Opacity settings of both layers back to 100%, even though you won't be able to see the results just yet. Next, we'll use a Clipping Mask to clip/mask all layers to the Frame layer. One at a time, select each layer above Frame (from bottom to top) and press Cmd+Shift+G/Ctrl+Alt+G – Cmd+G/Ctrl+G in Photoshop CS – to add them to the Clipping Mask.



19 Gradient background

Set the foreground colour to 30 per cent grey (colour values of R77, G77, B77) and the background to 50 per cent grey (colour values of R128, G128, B128). Then, from the 'Create new fill or adjustment layer' button menu (at the bottom of the Layers palette), choose Gradient. When the Gradient Fill dialog appears, choose Foreground to Background (the first gradient preset in the list) from the Gradient Picker drop-down. Leave the rest of the settings at their defaults (although change the angle if you wish). Press OK to apply the Gradient Fill layer, and then drag it to the bottom of the layer stack (Cmd+Shift+[or Ctrl+Shift+]).

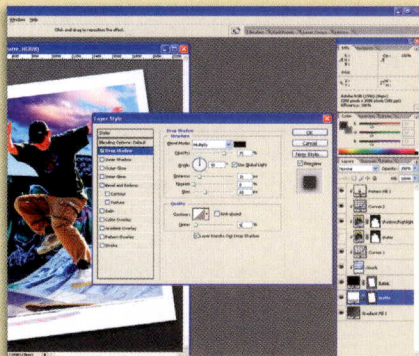
Less is more

Layer Styles are easy to use – and abuse. They should only be applied when they complement an image – and generally the subtler the application, the better. Consider, for example, the single-most abused Layer Style: the Drop Shadow. Quite often, people simply apply this style with the default values, which are, in most cases, far too extreme. Instead, try the following tips for creating subtler, more realistic drop shadows:

- ◆ Lower the Opacity settings until you think the shadow looks good – 20 to 50% works well in most cases.
- ◆ Not all shadows are black – try varying the colour to suit your image, taking into account any translucent properties that might influence the colour of the shadow.
- ◆ Natural shadows are typically diffuse and specular – a small amount of noise (say, 3-5%) will help the shadow look more realistic.

20 Adding depth

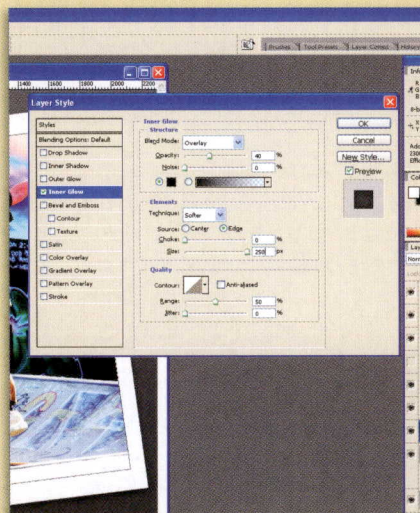
To enlarge the canvas, choose Image>Canvas Size (Cmd+Opt+C or Ctrl+Alt+C in CS2). Make sure the Relative checkbox is enabled and then, in the Width field, enter approximately 300 pixels if you're working with the six-megapixel photo, or roughly 80 pixels for a screen-sized image. Next, select the Matte layer and choose Drop Shadow from the Add a Layer Style button menu at the bottom of the Layers palette. Enter the following values in the Layer Style dialog: Opacity = 75%, Angle = 90°, Distance = 15px, Spread = 0 px, Size = 60 px and Noise = 5px (or 5px, 0px, 20px, 5px, respectively, for a screen-sized image).



21 Vignette effect

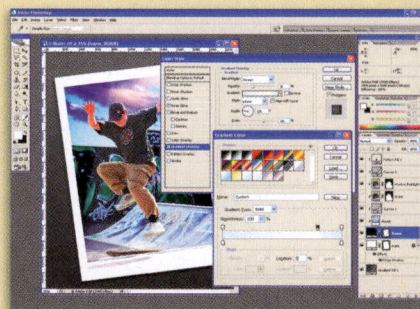
To complete the image, we'll add a vignette effect (a slight darkening around the perimeter of the photo) and a Gradient Overlay to give the photo a glossy appearance. Select the

Frame layer and change the foreground colour to white (D, X). Choose Inner Glow from the Add a Layer Style button menu and enter the following values: Blend Mode = Overlay, Opacity = 40%, Color = black (R0, G0, B0), Size = 250px. Don't press OK just yet; instead, choose Gradient Overlay (click on the words, not the checkbox) from the list of styles on the left of the Layer Style dialog.



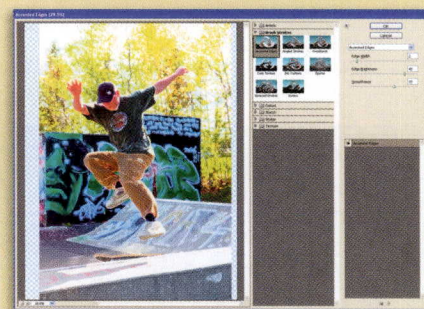
22 Glossy gradient

Enter the following values: Blend Mode = Screen, Opacity = 30%, Angle = 170°. Then, click on the gradient preview/thumbnail (not the drop-down button) to open the Gradient Editor. Choose Foreground to Transparent (the second gradient preset). Select the left-most opacity stop (the black marker above the gradient preview) and change its Opacity to 0%. Click anywhere above the gradient preview to add a new opacity stop, and change its Opacity to 100% and its Location to 80%. Finally, select the opacity midpoint (small diamond) to the right of the new marker and change its Location to 5%. Click OK twice to apply the changes you've just made.



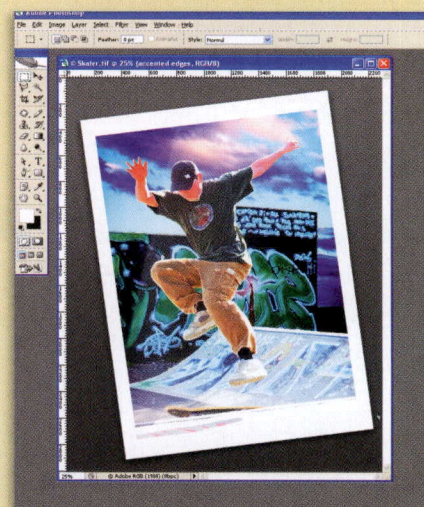
23 Filter fun

Here we'll apply the Accented Edges filter. If you prefer a realistic-looking image, you may wish to skip this step, but since we're adding it non-destructively, you can simply turn off or delete the layer afterward if you don't like the results. Select the Shadow/Highlight layer and duplicate it (Cmd+J or Ctrl+J). Turn off the original Shadow/Highlight layer and name the duplicate 'Accented edges'. Add the new layer to the clipping mask by pressing Cmd+Opt+G (or Ctrl+Alt+G) in CS2, or Cmd+G (Ctrl+G) in CS. Choose Filter>Brush Strokes>Accented Edges and, in the dialog, enter the following values: Edge Width: 2, Edge Brightness: 40, Smoothness: 10 (or 1, 35, 4, respectively, for a screen-sized image).



24 Look at those changes

Congratulations, the image is finished! And because all the features we've used (Masks, Adjustment Layers, Fill Layers, Layer Styles and Blending Modes) are non-destructive, you can go back and tweak, change, disable or delete any of the effects you don't like – even after the image has been saved and closed.



"YOU CAN GO BACK AND
TWEAK, CHANGE OR DELETE
ANY OF THE EFFECTS"

Wendy Farrow

In 1996 Wendy received an Award of Excellence from the Vancouver Film School in its Digital Immersion Course: "Prior to the course I had never touched a computer and it took me a while just to co-ordinate the mouse and cursor."

Her distinctive images don't instantly scream Photoshop despite the fact it plays an essential part in the design process. "People often apologise for calling my images paintings because they know they are comprised entirely of my photography, but they have trouble describing them as photographs," UK-born artist Wendy Farrow tells us. "To me, seeing my work as paintings is the greatest compliment."

When gathering starting images for her creations Wendy "seeks out morsels of light that might belong in a Renaissance portrait and looks for emotional textures and surface markings that look like something I might have painted if I had the patience."

Wendy erases, clones and swaps bits of textures from layer to layer, experimenting with order and blends: "When I start to see something taking shape it becomes easier to recognise what kinds of textures or objects I need to dig out of my library in order to take it in the desired directions."

www.wendyfarrow.com



FROM BRIDGE: "Standing on my favourite bridge over the Seine I could strongly sense the history of the city right up to that moment. This overwhelms me occasionally"



THIRST: "Sometimes we get involved with people who simply deplete us emotionally and spiritually"



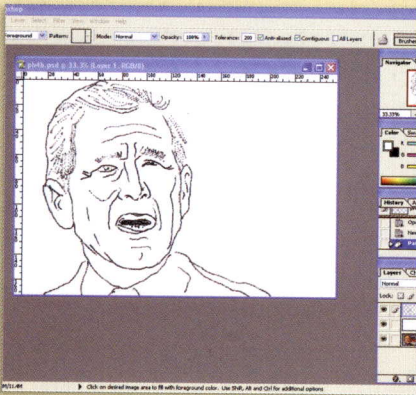
SOMEONE ELSE: "This image is in reference to our confining definition of beauty. People ask me if she's trapped on the inside looking out, or the other way around. I suggest that it's better if they answer that themselves"

BY CHRISTIAN DARKIN



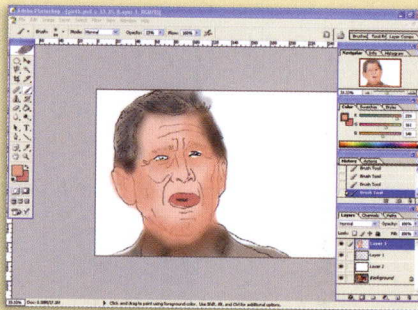
1 Sketch the main figure

Our first job is to sketch out the basic characteristics of the image we're trying to create. There's no need to be too neat about it. No lines are going to be visible afterwards; they're just guides to help us line up the elements of our pictures. If we were working from a photo, we'd use them to line up our picture elements.



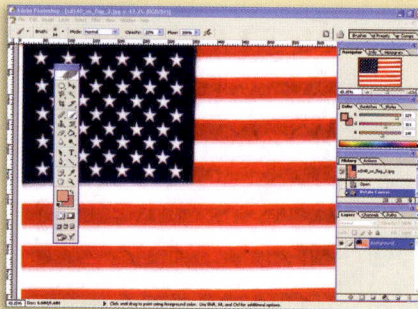
2 Create a colour map

On another layer, create a rough colour map with a large paint brush. We'll be using this to subtly tint the rubbish with skin, hair tones and shadow. The idea isn't to paint the face, but just to give the viewer visual clues about which pieces of rubbish are supposed to represent flesh, hair and clothes. For now, turn the layer off.



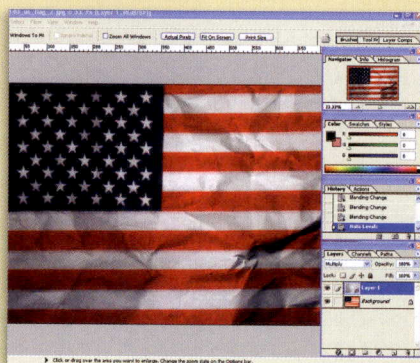
3 Place the background

For the backdrop, we're using a flat image of the American flag, obtained from a quick Google search. Without this obvious symbol, and the positioning of the portrait in a traditional Presidential composition, it would be difficult to recognise the President here. Hopefully, we'll be able to create enough clues for the viewer to pick up the subject of the image quickly.



4 Crumple the background

Now overlay a simple photo of a screwed-up piece of paper onto the background using Multiply. Because the crumples aren't extreme, the eye is fooled into thinking the flag is actually distorted. For clarity, make both layers invisible.



Collage advice

You can use pretty much anything you like in a collage, but you will need to decide what you want to achieve before you photograph anything. Here, we didn't much care about keeping the lighting consistent, or creating a believable perspective, but often both will be important to you. We did, however, want unobtrusive colouring and usable shapes.

The fact that Photoshop enables you to change an image almost out of all recognition shouldn't prompt you to get sloppy with your photography. A few minutes spent carefully choosing and setting up appropriate objects is worth hours of messing around in Photoshop.

5 Find some rubbish

Out in the real world, it's time to delve into the rubbish bin. Select a good range of refuse of different shapes, colours and textures. What you choose is important here, and you may have to screw up a few pieces of paper to get edges and shapes that slot into the contours of the face.



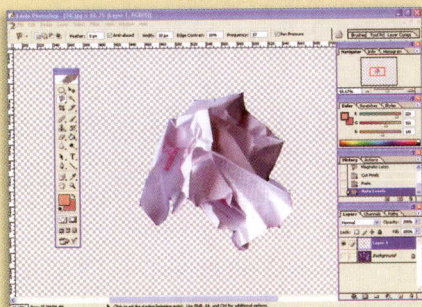
6 Photograph the elements

Arrange the rubbish on a flat, single, coloured sheet, making sure any logos or trademarks are hidden. A blue chromakey cloth is a good choice if you have one, but anything plain will do as long as it helps you isolate the elements in Photoshop. (Alternatively, check out the 'rubbish.jpg', provided on the cover CD.)



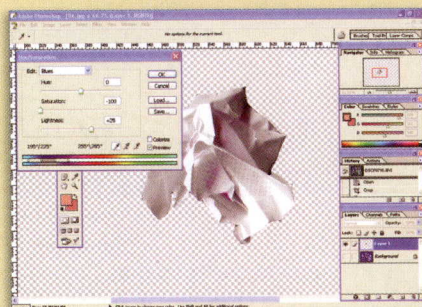
7 Cut around the rubbish

We've used a Magnetic Lasso to cut each piece of rubbish out and place it on a different layer. You may want to use Levels and colour correction to improve the quality of the rubbish images at this point.



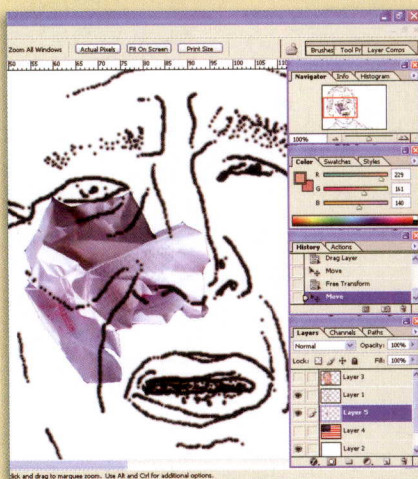
8 Adjust the images

It's also a good idea to reduce the blue saturation in each layer. This cuts out the inevitable reflections of blue bleeding from the backcloth. There's bound to be a little, simply because the rubbish is fairly light in colour and is lying directly on the backcloth.



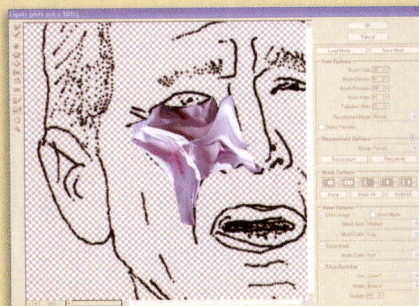
9 Start with the eyes

Look at the shape of the upper or lower eye and drag in a piece of rubbish that has a strong edge roughly matching that line. Use the Free Transform tool to resize and move the element to follow the line as closely as possible.



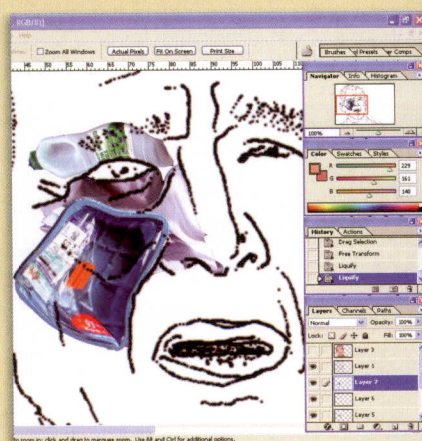
10 Liquify and deform

Use Liquify (with the background set so that the lines are visible) to re-shape the object so that it fits the lines perfectly. Try to align the main planes and creases in the paper to details on the cheek. By choosing the elements well, and positioning them carefully, you can minimise the amount of distortion you have to add, keeping the elements as realistic as possible.



11 Build up around the eyes

Now start to bring in more pieces of rubbish around the eyes, selecting and deforming as you go. Try to make the main lines in the objects you import follow the lines you've drawn, and the natural shapes of the face.

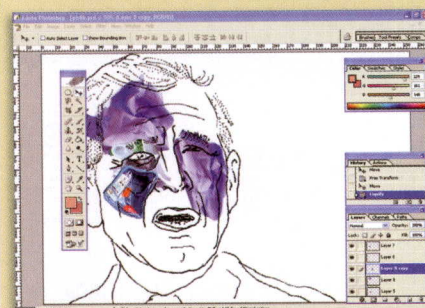


Power of context

Our collage looks like George Bush by the end of this workshop, but without several visual cues you probably wouldn't recognise him as such. We've done our best to capture the characteristics of his eyes and lips, as well as the shape of the face, which certainly helps, but in the end it's the use of the American flag and the recognisable patriotic pose (all presidents are photographed with the flag behind them) that helps us see the President amid the 'confusion' of arranged rubbish. The flag's simple lines and slightly distressed, darkened tone, also help to bring the face more into the foreground.

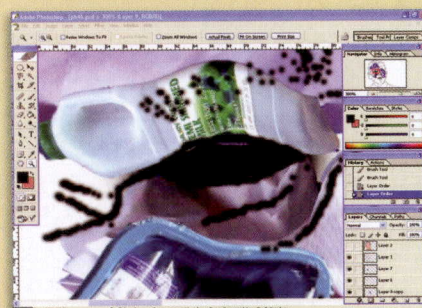
12 Create the main features

Continue to build up the face, adding larger, less detailed objects in layers behind the features to bulk out the large areas. These should be arranged to sculpt the shape of the face, the cheeks, the forehead, and the chin and neck. Experiment with the order of layers to work out which objects should be in front.



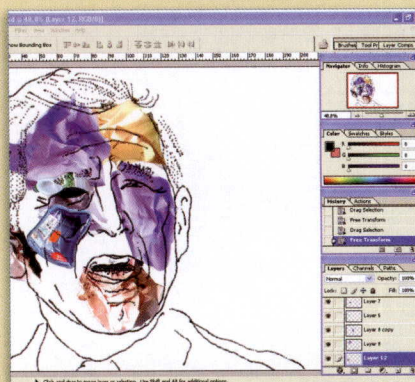
13 Darken the eyes and mouth

Accentuate the eyes, nostrils and mouth by making them dark areas; don't bother trying to model objects into irises or teeth. As long as you've got the shapes of the eyes and mouth right, and the most obvious facial features defined, the character should be recognisable.



14 Build up the detail

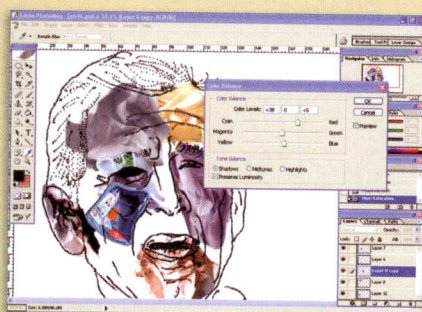
Now it's time to refine the detail. Don't put too much rubbish in, but make sure the character has eyebrows, a strong nose, ears and a mouth. Leave the cheeks, forehead and hair relatively unfussy, so the viewer focuses on the important features of the face.



"IT'S THE CONTEXT OF THE PIECE THAT HELPS US SEE THE PRESIDENT'S FACE"

15 Improve the detail

Use the actual shapes of the objects in our rubbish pile to describe the contours of the face. If you need to go back and take more photos, do it now. Try to keep everything the same colour and the same brightness. We're trying to emphasise the shapes not the detail.



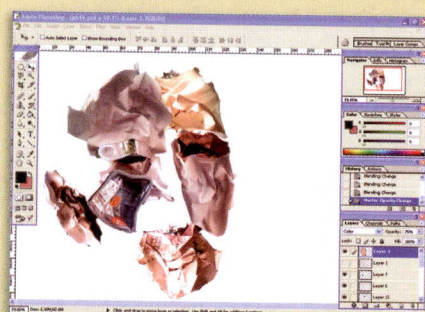
16 Turn off the character lines

Remove the guidelines to see how well you've done. Now the rubbish follows the shape of the face, but it still looks confused. A casual observer would just see a pile of rubbish.



17 Apply the colour map

Now turn on the colour map that we created back in step 2. Make it the top layer and then set its Blending Mode to Color with an Opacity of 75%. This slightly colours the rubbish with flesh and shadow tones, making the image look much more like a face.



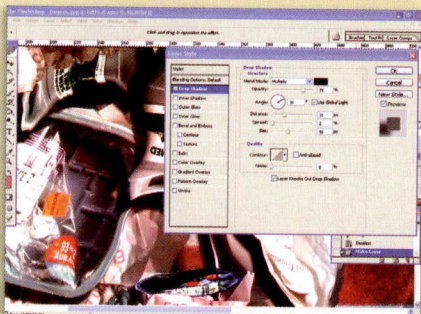
18 Desaturate some rubbish

Too much detail will confuse – so, as you add rubbish, try reducing the contrast and saturation of some of the objects, particularly those in the background. This ensures that the eye focuses on the important details.



19 Add shadows

Use the Layer Style dialog to add shadows to some of the layers. Add these where they strengthen the main lines and shapes of the face. Use larger, softer shadows to shape the face by shading some areas like the neck and ears into the background.



"IT'S A STRUGGLE TO MAKE THE FACE RECOGNISABLE"

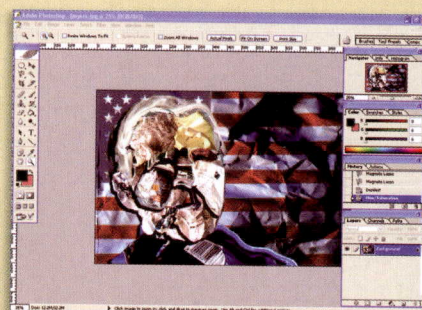
Using Liquify

Liquify isn't available in every image-manipulation package. If you're not using Photoshop, you'll need to be a lot more careful about the positioning, scaling and rotation of your objects. We wanted a collage made from large chunks, to ensure that the image looked less fussy. If you don't have Liquify, you might be forced to scale down individual objects and use more of them to create an accurate shape.

If you're going to do this, use flatter, less crumpled objects, so that each can represent a single plane, detail or curve, and use only white or pale objects so that they'll blend together more easily once combined. You might also consider accentuating the main features with a neater version of your guide sketch, which can be left in place in the finished piece.

20 The bigger picture

Flatten the image at this point, but keep the figure and the flag layers separate. We can then add another, larger shadow to separate the two. After all this close-up work, it's worth stepping back and trying to look at the whole picture. It needs to be a little ambiguous, but should not be a complete confusion of ideas.



21 Refine the colours

Finally, it's time to use the colour tools. Tune the image to bring out the flesh tones, then tone down the colours of the elements. As with any montage or collage, there's always a conflict between the composition as a whole and the identity of its component parts. In this particular example, the elements tend to stick out, and it's a struggle to keep them in the background enough to make the face recognisable. ■

Cut-out techniques

There are several ways to cut out an object or a figure in Photoshop – and they don't always involve the Magic Wand Tool. Time to practise your skills on our gun-toting cowboy

OUR EXPERT Sam Gilbey

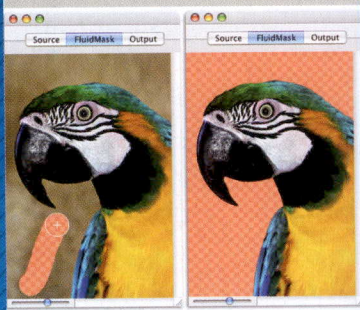
Sam Gilbey is a freelance graphic designer and illustrator whose client list includes Weetabix, MTV, The British Museum, London Luton Airport and Motorola and Manchester University, and has also worked with respected design agencies like Preloaded and NWH. You can find further examples of his work at www.personalspaceinvaders.co.uk. He is also a senior editor for a popular web portal; take a visit to www.pixelsurgeon.com to check up on his latest work.

Flexibility continues to be one of Photoshop's key strengths – but with so many ways to achieve a given effect beginners are often at a loss as to which tool or technique to use. There's no easy solution, of course – experience is what counts. The trick is to master all the different options, then apply the one that's most appropriate to ensure optimum results.

Note that you can apply the following techniques to your own source material if you like, but we thought we'd go with a cowboy theme to spice things up a bit. Must have been all that talk of lassos, magnetic or otherwise...

An alternative

Fluid Mask, a third-party plug-in by Vertus that intelligently automates the cutting-out process, could save you time and money when it comes to cutting out, well, pretty much anything, really. It costs £179 (with free upgrades for 12 months). For details, visit www.vertustech.com.



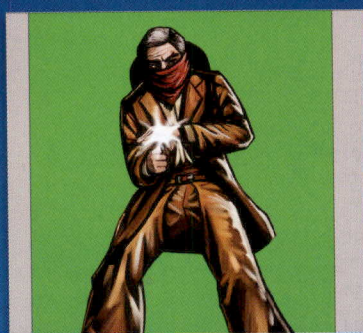
1 Add Wild West backdrop

To begin this project we've used a fairly abstract illustration of a prairie, with a limited colour range. We're going to paste your cut-outs on top of this, although you can, of course, use any type of background.



2 Test the gunslinger

We located this mean-looking gunslinger. We're going to use this image to demonstrate the different ways you can cut shapes out in Photoshop. When an image is on a contrasting flat background such as this, the Magic Wand is normally the best option.



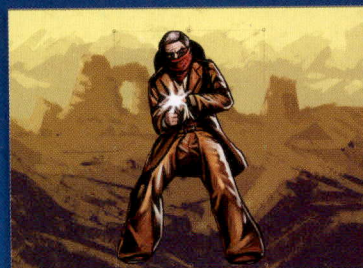
3 Select the Magic Wand

Make sure you have the Tools palette open (go to Window>Tools if you don't) and select the Magic Wand Tool, which is the second icon down the right-hand side of the palette. Check the Options palette at the top of the screen for the current settings. Ensure that the Anti-alias box is checked and that Tolerance is set to 32. Click anywhere on the green to select it all.



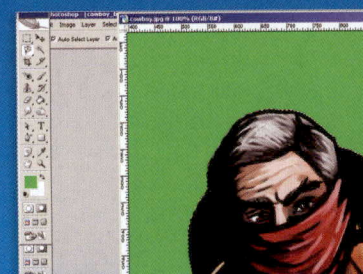
4 Invert selection and paste

To select the actual cowboy, go to Select>Inverse. Now copy the selection, return to the background image and paste the cowboy on top of it. Move him to the centre. So far, so straightforward. Now let's try something a little different...



5 Try the Magnetic Lasso

It's the one thing that cowboys always wished they had: a Magnetic Lasso. By default, the Polygonal Lasso is the second icon down on the left-hand side of the Tools palette. Click on it to reveal a menu of alternatives, then select the Magnetic Lasso. Set its Width to 10 pixels, Edge Contrast to 10 per cent and Frequency to 57. Now draw around the edge of the cowboy and see how the lasso snaps and bends into shape.



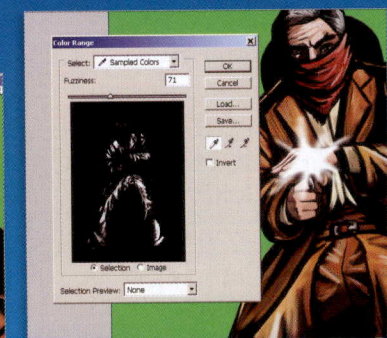
6 Create cowboy clones

Remember that you can press Backspace/Delete to undo any anchor points that are out of place, and tweak the Frequency if you want to place a different number of points. Note that if you're zoomed into an image and are using the Magnetic Lasso, you can't use the arrows to scroll around. Combining smaller regions is the key. Press Return/Enter to close an area, move the canvas position, then hold Shift to add another area. Paste the new cowboy behind (and to the right of) the first, scaling him down to 85 per cent.



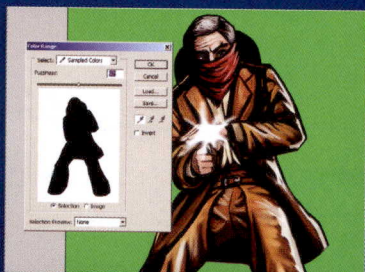
7 Select using Color Ranges

All of the above techniques are useful in different circumstances. With this workshop, though, the colour of our background is very different to that of our objects, so we can turn a Color Range into a selection, too. Go to Select>Color Range to bring up a menu above the canvas. Set the drop-down to Sampled Colors, then try clicking on one of cowboy's brown tones. Increase the Fuzziness and you'll see more of the cowboy appear in white, which is what will be selected.



8 Cut out and keep

Now use the Colour Picker to select the green background. Set Fuzziness to around 100 and, once you're ready, press OK. Go to Select>Inverse and copy and paste the cowboy over the background, to the left of (and behind) the first. Scale him down to 85 per cent.



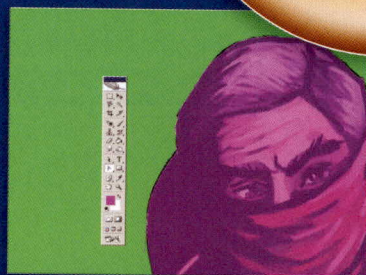
9 Master a Pen technique

When you want to exercise precise control over the shape you're cutting out, the Pen Tool is your best choice. After selecting a suitable contrasting colour, use the Pen (ninth tool down on the left-hand side of the Tools palette) to quickly make a number of points all around the cowboy.



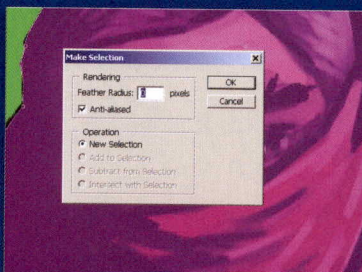
10 Making more precise adjustments

Once you've created an approximate shape, reduce the Opacity of the layer so that you can see through to the image underneath. Now click the Pen Tool icon to reveal more options. Use the Convert Point tool to transform the angular points into curves, then the tool above, the Direct Selection tool, to manipulate the curves. Add points with the Add Anchor Point Tool. Once you've finished, ensure that the shape is selected and go to the Paths palette. Click the arrow to the top-right of the palette and select Make Selection from the drop-down.



11 Time to make your selection, please

In the Make Selection menu, keep the Feather Radius at 0 pixels and ensure that the Anti-aliased box is checked. Click OK to make the selection. Be sure to select the bottom layer with the cowboy, before copying and pasting him onto the main image. Put him on the far right-hand side, scaling him down and slotting him in behind his neighbours.



12 Quick on the draw?

If you rate your freehand brush skills, use the Polygonal Lasso to draw a crude selection around the cowboy. Towards the bottom-right of the Tools palette, directly beneath the colour squares, you'll see the Edit in Quick Mask Mode button. Click this and you'll see the colours change to black and white; the area outside your selection is now dark.



13 Hung, drawn and quartered

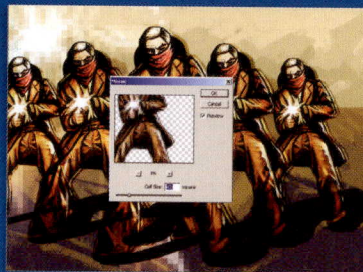
With an appropriately sized brush, paint with black to edit the mask, so that it follows the outer contours of the cowboy. Toggle back and forth between Quick Mask

and Normal mode by pressing Q. If you've made a mistake with your selection, go back to Quick Mask mode and paint with white to increase the selection. Once you're happy, copy and paste this final cowboy onto the left-hand side of the main image.



14 Turning cowboys 8-bit

Set the cowboys' Blending Mode to Hard Light, duplicate each one and, on the lower version, apply a Mosaic filter (Filter>Pixelate>Mosaic). Set the Blending Mode of these copies to Overlay. Now scale one of the cowboys up large in the background, with the Blending Mode set to Screen and apply a Mosaic filter with a square size of 42. Make an additional copy of the cowboys, merge them, apply a Color Overlay>Layer Style and distort to create a stylised shadow.



15 A final colour adjustment

Duplicate the background layer and set the copy as the top layer. Set the Blending Mode to Color and reduce layer's Opacity value to 30%. Now go to Image>Adjustments>Hue/Saturation and adjust the settings until you've added depth to the colour. Here we've pushed it towards a strong pink.



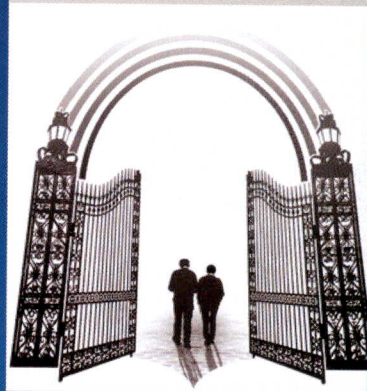
Cutting corners

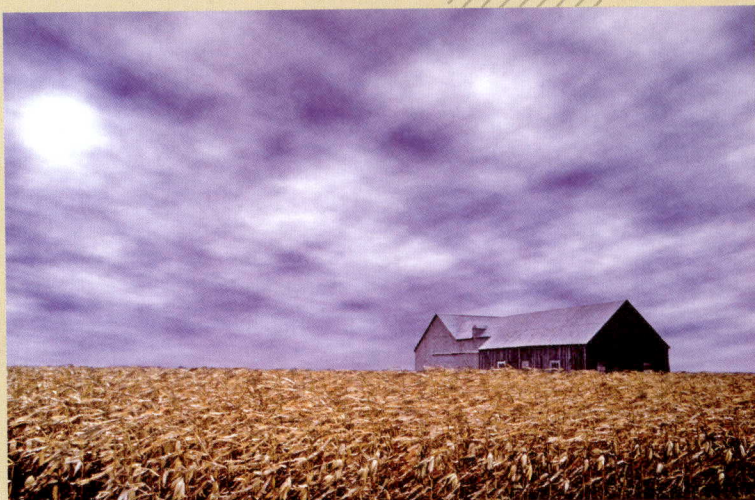
Of course, cut-outs don't always need to be perfect, and sometimes you can achieve a great look just by, well, cutting a few of those corners. Have a look at the loose work of Darren Firth at www.keepsmesane.co.uk to see the art of the untidy cut-out used masterfully.



Crisp cut-outs

Once you've made your cut-outs, what you choose to do with them is entirely up to you – take a look at the striking illustration work of John McFaul (www.mcfaul.net), for instance. Crisp cut-out shapes filled with flat colour add a strong visual counterpoint to the layers of texture and detail used elsewhere.





ON THE DISC

You'll find all the imagery you need to follow this tutorial ('28183.jpg', '191082.jpg', '199048.jpg' and '506012.jpg') plus a few extras for your own use ('301040.jpg', '353003.jpg', '506007.jpg', '506043.jpg', '506049.jpg' and '15710-023.jpg') on the disc. We've also provided four PSD files (lightning, sunny, sunset and tornado) for reference purposes.

OUR EXPERT

Jason is co-founder and editor-in-chief of online art and culture magazine Pixelsurgeon (www.pixelsurgeon.com). He's also an art director of Start Creative and new venture Children of Finland, has used Photoshop since version 1 and even dreams in layer Blending Modes. He likes to make people uncomfortable by doing nothing.

Our planet's chaotic, sometimes violent, weather continues to be a powerful source of inspiration for artists. Its impact on the colour and lighting of a scene, let alone the physical impact of rain, hail, snow, lightning, etc, can utterly transform the look of a landscape.

No-one knew this better than Turner, of course, who famously lashed himself to a ship's mast during a storm, so he could better experience its might without being washed overboard.

Today, thankfully, we need no longer go to such extremes. By harnessing Photoshop's powerful montaging, painting and special effects capabilities, it's possible to create realistic facsimiles of different weather conditions in the comfort and relative safety of our own studio.

For this particular workshop, we've selected some extreme weather scenarios to illustrate what's possible. Master the techniques here and you'll have learned how to add a lightning storm, a tornado, a striking sunset and a hazy sunny day to a simple source landscape ('199048.jpg'). En route, you'll see just how easy it is to create your own clouds with a few simple mouse-clicks.

WACKY WEATHER

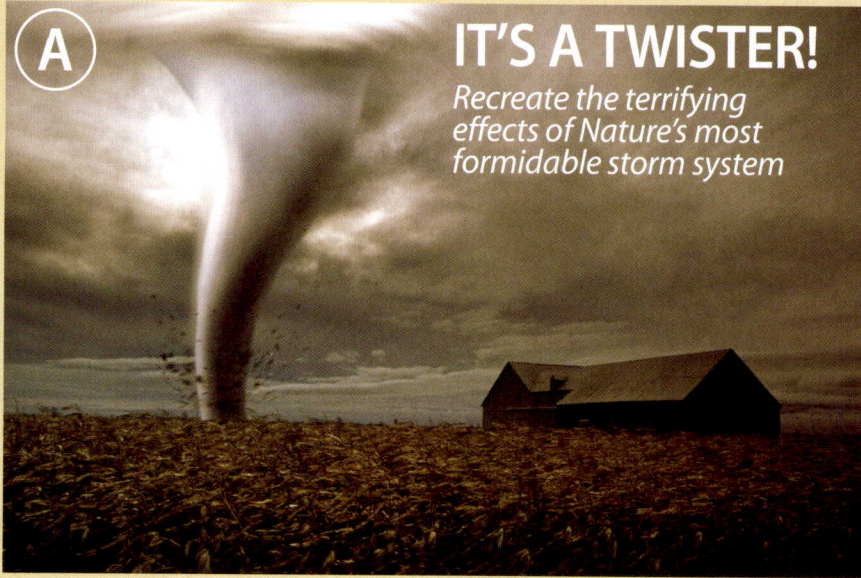
Transform a simple and humdrum landscape with these four very different meteorological makeovers

BY JASON ARBER

A

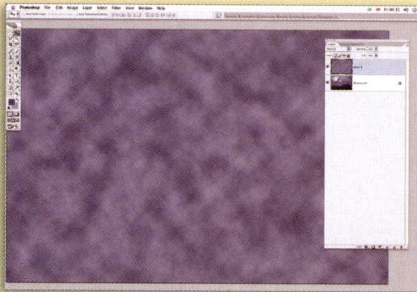
IT'S A TWISTER!

Recreate the terrifying effects of Nature's most formidable storm system



1 Sample the source colours

Open a copy of '199048.jpg' in Adobe Photoshop and sample the darkest and lightest colours from the sky using the Eyedropper tool, storing one on each of the Foreground and Background colour chips from the toolbar (press X to toggle between them). Create a new layer (Layer>New Layer) and choose the Clouds filter (Filter>Render>Clouds), which will generate an approximation of fluffy clouds.



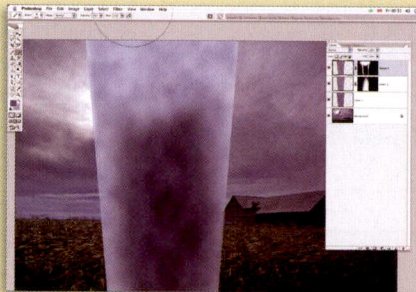
2 Lay the twister texture

This new layer will end up being our twister, so we need to shape it into something a little more tornado-like. Resize the new clouds layer horizontally (Edit>Transform>Scale), so that it takes up about a quarter of the screen. Press Return once you're happy with the width.



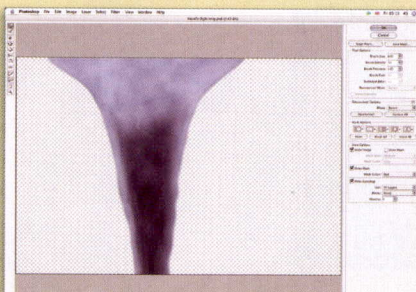
3 Add shadows and highlights

Duplicate the layer by dragging it to the New Layer icon at the bottom of the Layers palette and change its Blending Mode to Multiply. This should darken the twister. Create a layer mask by clicking the Add Layer Mask button at the bottom of the Layers palette and, with the mask selected, use a large, soft brush loaded with black to paint away everything except a shadow. Repeat to create another layer (Blending Mode set to Screen) for the twister highlights.



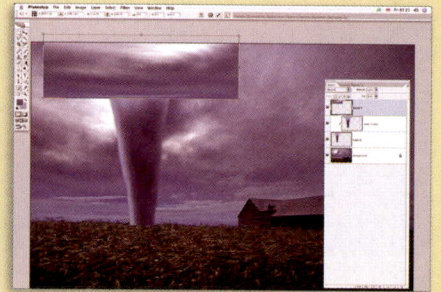
4 Sculpt the funnel

Select the Liquify Tool from the Filter Menu (Filter>Liquify) and use the largest Forward Warp tool to push/pull the column into a tornado shape. Click OK. Note that this processor-intensive operation can slow down lower-spec machines.



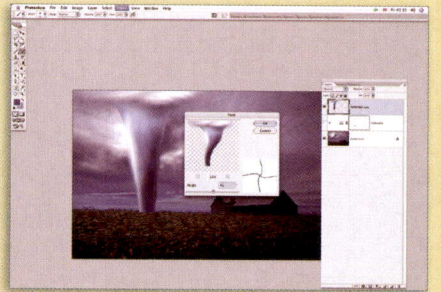
5 Create swirl with Radial Blur

Make a square selection of clouds from the background layer and turn it into a new layer (Layer>New>Layer via Copy). Apply the Radial Blur filter (Filter>Blur>Radial Blur), but set it to Spin rather than Zoom. Finally, resize it vertically (Edit>Transform>Scale) to add perspective, then, using a Layer Mask and a soft brush, paint out the edges to matte it into the cloud background.



6 Twister on the move

Group all your tornado elements into a single folder (or Layer Set) and turn it into a single layer (Layer>Merge Layer Set). Twisters often bend as they travel, so add a sense of movement by applying the Twirl filter (Filter>Distort>Twirl). You only need a small amount of twist (about 41°).



7 Flying debris

Add debris by using a small brush on a new layer loaded with a dark colour and painting small splodges. Use Motion Blur and Radial Blur filters to suggest movement. Finally, apply a sickly yellow hue to the scene by filling a new layer with a dark mustard colour and setting the Blending Mode to Overlay, with a Fill value of 18%.



B

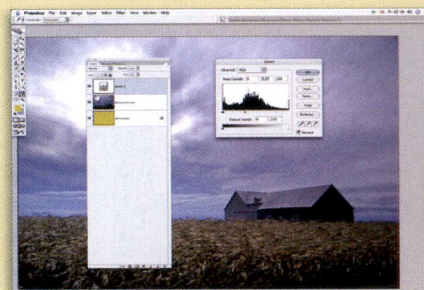
SUNSET

Time for a change of mood – one relaxing sunset coming up... anyone for Pimm's?



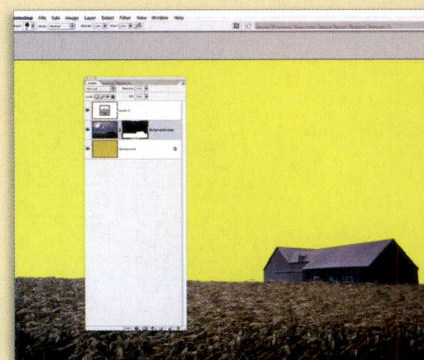
1 Amend contrast using Levels

Open the '199048.jpg' file. Drag the Background layer to the New Layer icon in the Layers palette and create a Levels Adjustment Layer (Layer>New Adjustment Layer>Levels). Increase the contrast by dragging the black and white triangles closer to each other. Keep an eye on the image to avoid posterising.



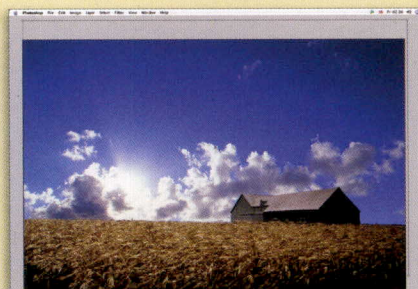
2 Paint out the sky

On the Background copy layer, create a layer mask (Layer>Add Layer Mask>Reveal All) and paint out the sky with black. Use a fine brush for the fiddly details, Shift-clicking between straight areas such as the barn roof. Use a large, hard brush to block out the sky.



3 Add a little sunshine

Paste a copy of '28183.jpg' into the background (this will create a new layer automatically). Resize and adjust (Edit>Transform>Scale) so that the bright sun is just above the horizon. Hit Return to fix the transformation.



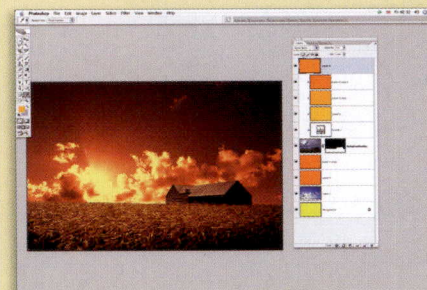
4 Fill with warm colours

Sunsets usually have an orange, red and pinkish glow to them, so build up layers of colour by filling new layers with warm colours and Blending Modes of Overlay and Colour Burn, with small Opacity or Fill percentages. You can target just the barn and field by creating clipping masks (Layer>Create Clipping Mask).



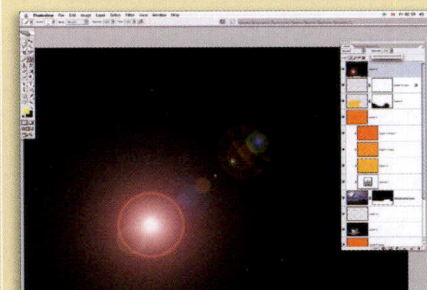
5 A boost of red-orange

Give the sky an extra reddish-orange boost by filling a couple of layers with orange and setting the Blending Mode to Colour Burn. As well as deepening the colour, Colour Burn also increases the contrast.



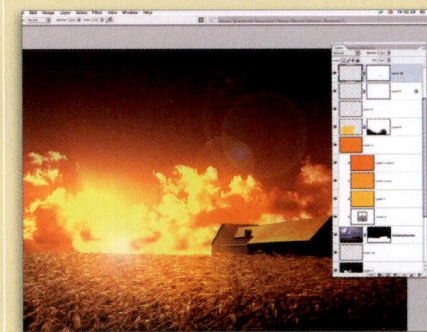
6 Exceptional Lens Flare

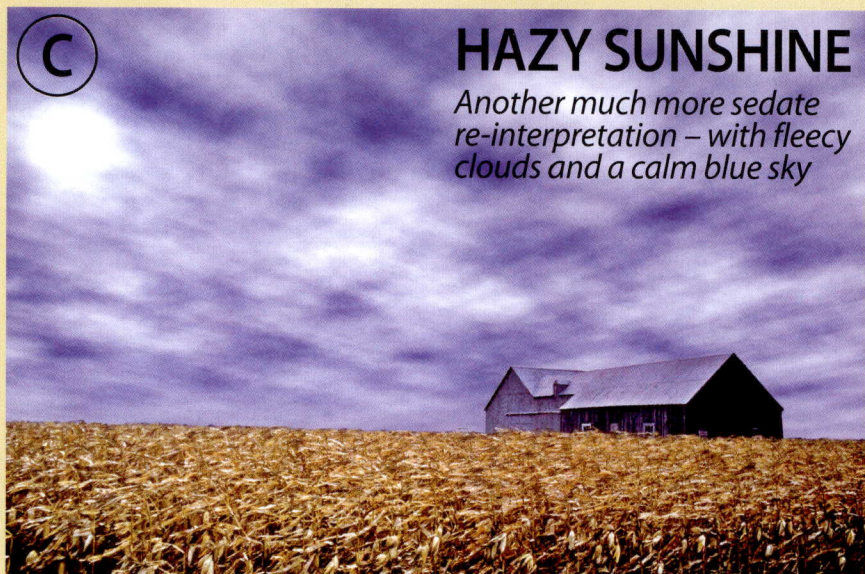
This is one of those rare occasions where an image can benefit from one of Photoshop's own filters (Filter>Render>Lens Flare). To ensure greater control over the effect, create a new layer and fill with black. Adjust the layer's Opacity so that you can just about see the image underneath and mark where you'd like the lens flare to originate with a dash of white. Even with the Lens Flare's tiny preview, you should be able to spot where you'd like it (50-300mm Zoom) to begin. Click OK and convert the Blending Mode to Screen.



7 Shadows and highlights

Now to add a few finishing touches. Create a shadow on the roof, where the fake sun would cast one, and hand-paint highlights along the rim of the roof and on the windows and frames. Finally, add a subtle golden glow to the field.



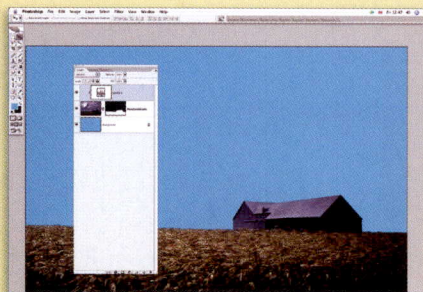


HAZY SUNSHINE

Another much more sedate re-interpretation – with fleecy clouds and a calm blue sky

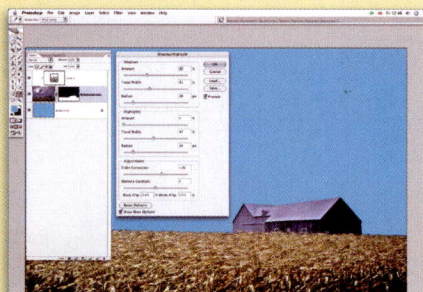
1 Change contrast with Levels

Open up '199048.jpg', provided on the disc and duplicate the layer. Create a mask to paint out the sky and add a Levels Adjustment Layer to beef up the contrast and lighten the image. This is a quick and dirty way to give the impression of brighter light – doing this generally leads to stronger highlights and darker shadows.



2 Lift detail in shadows

Lift the detail out of the darker shadows by using the Shadow/Highlight filter (Image>Adjustments>Shadow/Highlight). By tweaking the Amount, Tonal Width and Radius percentages, you can reveal much detail that is normally hidden away. Be careful, though. It's possible to create a washed-out, unnatural looking image if you go crazy with the sliders.



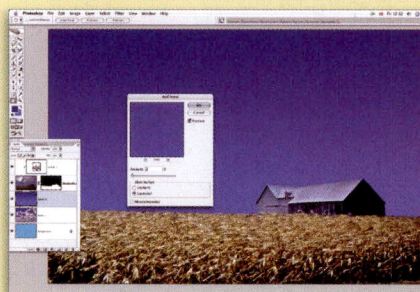
3 Sample the sky

Paste in '191082.jpg' – we could, in theory, leave the image just like this, having created a respectable montage. However, we want to sample the sky's blue, rather than rely on our imagination to get it right.



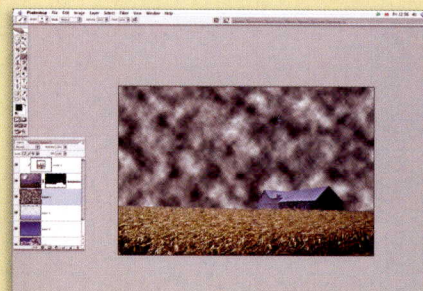
4 Foreground and Background blues

Using the Eyedropper Tool and the colour chips on the toolbar, sample the darkest and lightest blue available. Create a new layer and select the Gradient tool, which, by default, will create a gradient between the foreground and background colour chips. Hold down the Shift key to constrain the angle and click and drag downwards. Add a little Gaussian Noise (Filter>Noise>Add Noise) to remove banding and to help match the film grain.



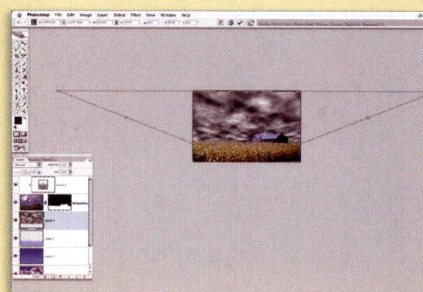
5 Time to cloudbust!

Turn the Foreground and Background colour chips to their default values of black and white by hitting D. On a new layer, create some default Photoshop clouds, as we did in step 1 of the Twister how-to (Filter>Render>Clouds).



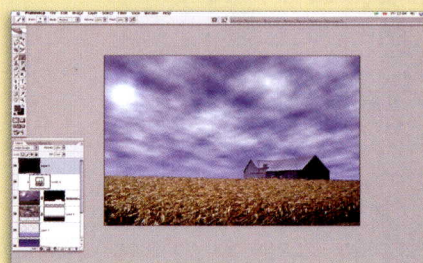
6 Add perspective to clouds

Besides being black and white, the clouds also look a little flat. Create the impression of them vanishing into the middle distance by using the Perspective Transform control (Edit>Transform>Perspective). Zoom out of the image to give yourself some elbow room, then drag out one of the top control points to the side. With any luck, the corresponding control point will also move, creating a sense of deep perspective.



7 Placing the sun

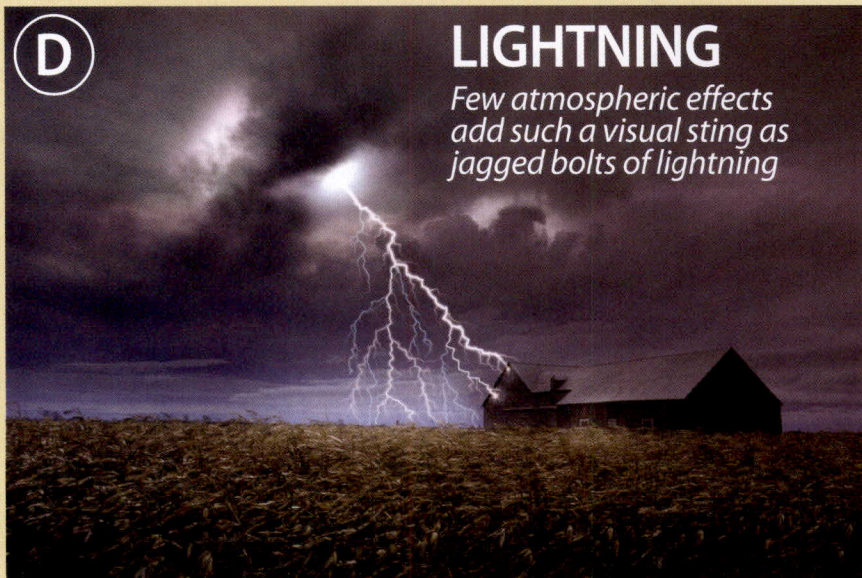
Turn the black-and-white cloud layer to the Screen Blending mode, so that the gradient shows through. Create a layer mask and use a subtle gradient to make the clouds near the horizon vanish into the haze. Create a new layer, fill it with black and convert the Blending Mode to Linear Dodge. With a large soft brush and the Foreground colour set to 75 per cent black, add a blob of colour for the sun.



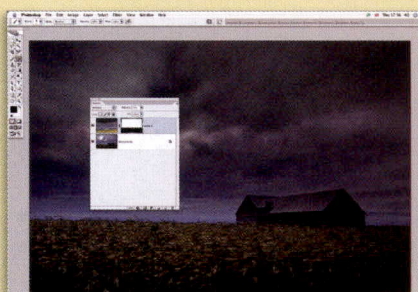
D

LIGHTNING

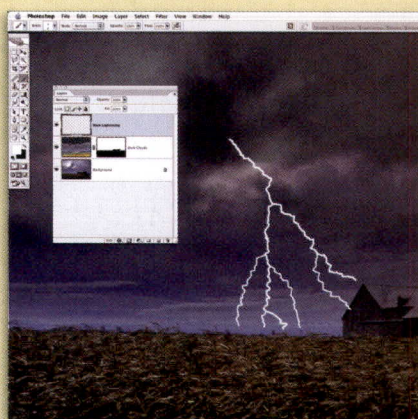
Few atmospheric effects add such a visual sting as jagged bolts of lightning



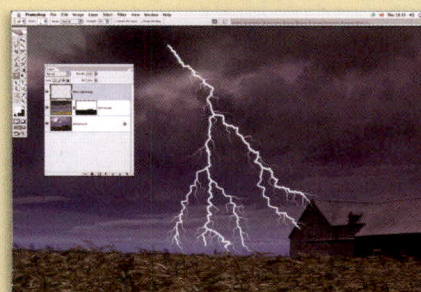
1 Combine images and Multiply
Open up both '199048.jpg' and '506012.jpg'. Copy and paste the latter into the former to create a new layer. Set the Blending Mode to Multiply to generate a dark sky, but use a layer mask with a black-and-white gradient to lighten up the field, part of the barn and the horizon.



2 Paint your lightning
On a new layer, create your first streak of lightning with a small soft brush. Make the lines jagged, but avoid corny zig-zags. As this is going to be forked lightning, create several more streaks. Ensure one of them hits the barn.



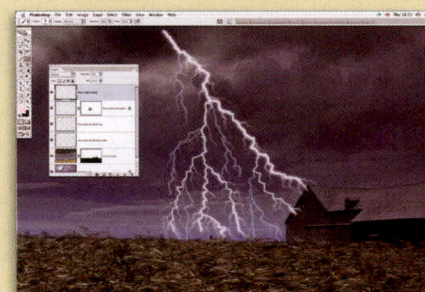
3 Add extra streaks
From the toolbox, select the Smudge tool, which is usually hidden away behind the Blur tool. Set its radius to just a couple of pixels (Strength: 95%) and, rather like finger-painting, drag off smaller streaks of lightning, as shown.



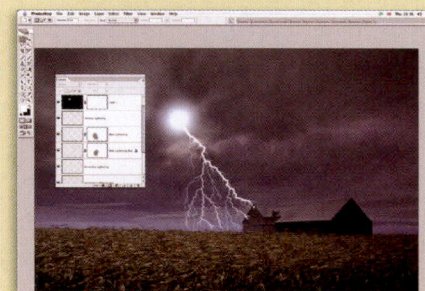
4 More forks and arcs
Choose a very light blue colour and a smaller diameter brush – and do the same again to create streaks of secondary forked lightning. Use the Smudge tool with a tiny radius to drag off tiny electrical arcing.



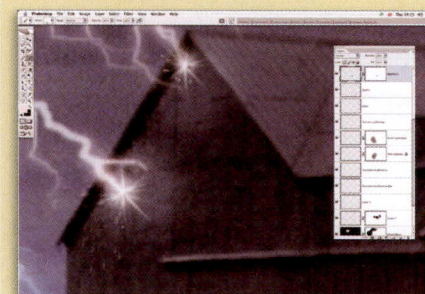
5 Apply Gaussian Blur
Duplicate the primary and secondary lightning layers by dragging them one by one to the New Layer button on the Layers palette. Apply a touch of Gaussian Blur (Filter>Blur>Gaussian Blur) to each one. Create a layer mask for the blurred layers and, using a large, soft brush with the foreground colour set to black, randomly paint out the blurs to create a more realistic effect.



6 New layer for lightning source
Create a new layer filled with black and the mode set to Linear Dodge. With a big, soft brush set to 50 per cent grey, paint a dab in the sky. In the Channels palette, create a new empty channel and paste the sky from '506012.jpg' into it. Back in the main image, create a layer mask for the source of the lightning, load the channel as a selection and paint some of the brightness out.



7 Paint impact sparks on the barn
Hand-paint some sparks using a tiny brush and the Smudge tool. To add a bright highlight, choose the Brush drop-down from the Options bar and, from the flyout menu, append the Assorted Brushes to add a new set of brushes. Use the one called Starburst Small to add vivid flashes.



Face the noise

One of the many new filters in Photoshop CS2 is Reduce Noise, which isolates and minimises noise while preserving the maximum detail

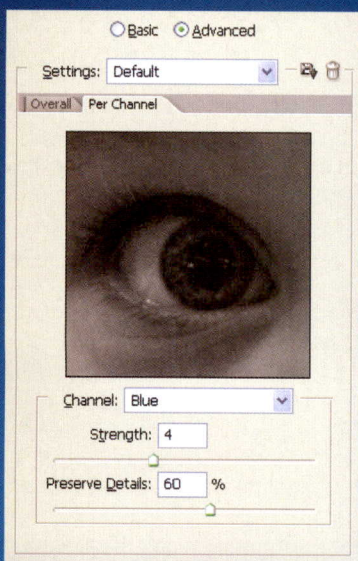
Most digital cameras use an image sensor comprised of a matrix of light sensors called photosites, each corresponding to one pixel in your digital image.

Occasionally, either in low light or at high ISO speeds, the electrical signal in these photosites 'spills over' into neighbouring photosites, resulting in something that all imageers recognise: noise. This noise comes in two distinct flavours: luminance noise (which appears as speckled light and dark pixels) and chrominance noise (which appears as coloured blotches – typically yellow or magenta).

OUR EXPERT Trevor Morris

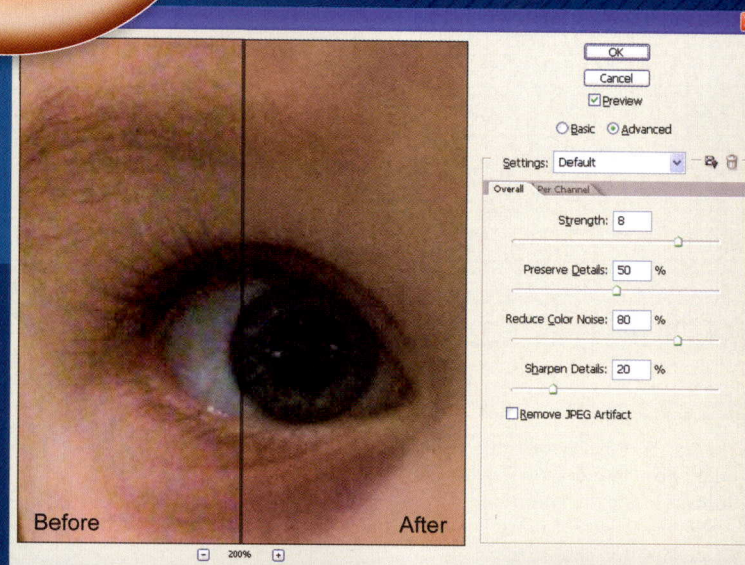
Trevor Morris is an official Photoshop beta tester and amateur digital photographer with more than a dozen years' design experience. He works as a senior graphic designer for a Canadian web design company and also maintains the Photoshop-centric website GFX™ (<http://user.fundy.net/morris/>).

ADVANCED NOISE REDUCTION: Reduce Noise's Advanced mode allows you to target individual channels for optimal noise reduction



Regardless of where noise comes from or how it was produced, it's generally unwanted. The goal is to reduce the noise without compromising the detail in the image, which is exactly what the Reduce Noise filter (Filter>Noise>Reduce Noise) is designed to do. In Basic mode there are four sliders, and, as with most of Photoshop's dialogs, it's best to adjust them in the order they appear.

- **Strength:** This controls the amount of luminance noise reduction applied to all channels. Values range from 0 (no reduction) to 10 (maximum reduction).
- **Preserve Details:** Used to fine-tune the image and restore some of the detail affected by the Strength slider. Values range from 0% (no preservation) to 100% (full preservation). Note that Strength has no noticeable effect when Preserve Details is set to 100%.
- **Reduce Color Noise:** This reduces the amount of chrominance noise that's present in the image. The values range from 0% (no reduction) to 100% (maximum reduction).
- **Sharpen Details:** This controls the amount of sharpening applied to the filtered image. Values range from 0% (no sharpening) to 100% (maximum sharpening). Use this slider with caution, because too much sharpening will simply introduce more artefacts. For



REDUCE NOISE – BEFORE AND AFTER: Photoshop's new Reduce Noise filter reduces image noise while attempting to preserve the detail of the original photo

Additional resources

The following articles provide in-depth comparisons of several noise reduction applications:

- **Michael Almond:** Noise Reduction Tool Comparison
www.michaelalmond.com/Articles/noise.htm
- **Ben Long:** Quiet Those Noisy Images
www.creativepro.com/story/feature/22546.html

best results, use Filter>Sharpen>Smart Sharpen instead. The Reduce Noise filter also has an option called Remove JPEG Artefact. As the name implies, this option is designed to reduce the blocky artefacts and halos that typically appear in highly compressed (low-quality) JPEG images. Use this option judiciously, as the smoothing used to reduce artefacts typically softens image detail and there aren't any options to control it.

Advanced mode allows you to perform noise reduction on a per-channel basis, so will allow you more control over the image. For example, if the Blue channel contains the majority of the image noise, you might apply more aggressive reduction to that channel. Be aware, however, that the values on the Per Channel tab are cumulative, so you may need to use

more conservative values on the Overall tab. Reduce Noise is a great addition to Photoshop, however its luminance noise reduction isn't nearly as impressive as its chrominance noise reduction, and the JPEG artefact reduction provides mixed results. Still, for a 'free' plug-in, it does a very respectable job of reducing noise without significant loss of detail.

What's the alternative?

If you're looking for an alternative – and you're willing to spend a little cold hard cash – there are plenty of alternatives available, including ASoft's Neat Image (www.neatimage.com) and PictureCode's Noise Ninja (www.picturecode.com). Both offer support for Mac and PC, and are available as standalone applications and/or Photoshop-compatible plug-ins.

"THE SMOOTHING USED SOFTENS IMAGE DETAIL AND THERE ARE NO OPTIONS TO CONTROL IT"

Save your settings

Another nice feature of the Reduce Noise filter is the ability to save your settings as a preset. To delete a saved preset, simply select it from the Settings drop-down and click Delete Settings (the Trash icon).

Bridge: Slideshow and customisation

There is so much more to Adobe Bridge than you might first realise. You can use it for selecting, ranking and labelling; managing and locating your media files; and adding keywords and making collections. In this tutorial we will look at one of the most useful features, Bridge's Slideshow, as well as some ways in which you can customise the Bridge interface to optimise your workflow.

Auto-launch

There's a further Bridge setting that might be of interest, but it actually appears inside the Photoshop Preferences dialog. Launch Photoshop and choose Edit>Preferences>General, then select Automatically Launch Bridge to have Bridge launch whenever Photoshop does.

Locked files?

When a file is already opened in another application (Photoshop, for example), a document/paper icon appears near the bottom-right of its thumbnail (in the content area). Until the file is closed (and the icon disappears), you cannot rename or delete the file, nor can you assign a rating or label.



Slideshow

On the surface, Bridge's Slideshow looks and feels much like any other slideshow, but it's actually a surprisingly powerful view mode. To launch Slideshow, press Cmd/Ctrl+L, or choose View>Slide Show. The first time you launch Slideshow, a help overlay appears with a summary of the available keyboard shortcuts: this summary may be accessed again at any time by pressing the H or ~ (tilde) key.

By default, Slideshow displays the selected files in Fullscreen mode – press W to toggle Window mode on and off. Press the spacebar to begin/pause automatic playback, or use the left/right arrow keys (or Page Up/Page Down) to move to the previous or next file.

In addition to simply viewing your media files, you can also perform the following operations while you're in Slideshow mode:

- Assign a rating of one to five stars (1–5)
- Increase/decrease ratings by one star (period/comma)
- Clear ratings (zero)
- Apply a label (6–9)
- Rotate left/right ([/])

Slideshow is perfect for rating your digital photographs, reviewing and labelling comps with a client, or for simply seeing your images fullscreen. You can even view and navigate the pages of an Acrobat document (PDF) in Slideshow mode.

Workspaces

One of the things that makes Bridge such a versatile application is its flexible user interface: panels may be resized, reorganised or hidden; there are four different view modes; thumbnails can be almost any size and so on. Thankfully, you

Two views

To compare two images side by side in Windows, try the following:

1. Launch Bridge and choose File>New Window (Ctrl+N).
2. In the Windows Taskbar, Ctrl-click on the first Bridge, so that both application 'footprints' are selected.
3. Right-click on either of the application footprints and choose Tile Vertically. Voila! Now you can compare and rate your images without having to remember your previous pics.

Note that while you can't save multiple Bridge windows as a single workspace, you can save each one independently (ie, '2-Up View, Left' and '2-Up View, Right').



can save these layouts as workspaces by choosing Window>Workspace>Save Workspace. The Save Workspace dialog also enables you to save the window size and position as well as assign a keyboard shortcut – something we highly recommend if you plan to switch between workspaces on a regular basis. Saved workspaces are appended to the bottom of the Window>Workspace submenu.

Bridge has five preconfigured workspaces built in:

- Default (Cmd/Ctrl+F1) – tiny Thumbnails view with three sets of panels (Favorites/Folders, Preview and Metadata/Keywords). This is the initial 'out of the box' layout.
- Lightbox (Cmd/Ctrl+F2) – small Thumbnails view with all of the panels hidden
- File Navigator (Cmd/Ctrl+F3) – medium Thumbnails view with the Favorites and Folder panel
- Metadata Focus (Cmd/Ctrl+F4) – medium Thumbnails view with the large Metadata panel, as well as the Favorites and Keywords panels

- Filmstrip Focus (Cmd/Ctrl+F5) – horizontal Filmstrip view with large thumbnails and all panels hidden

To delete a custom workspace, simply choose Window>Workspace>Delete Workspace and select the workspace to be deleted. Note that you cannot delete any of the five preconfigured workspaces mentioned above.

Preferences

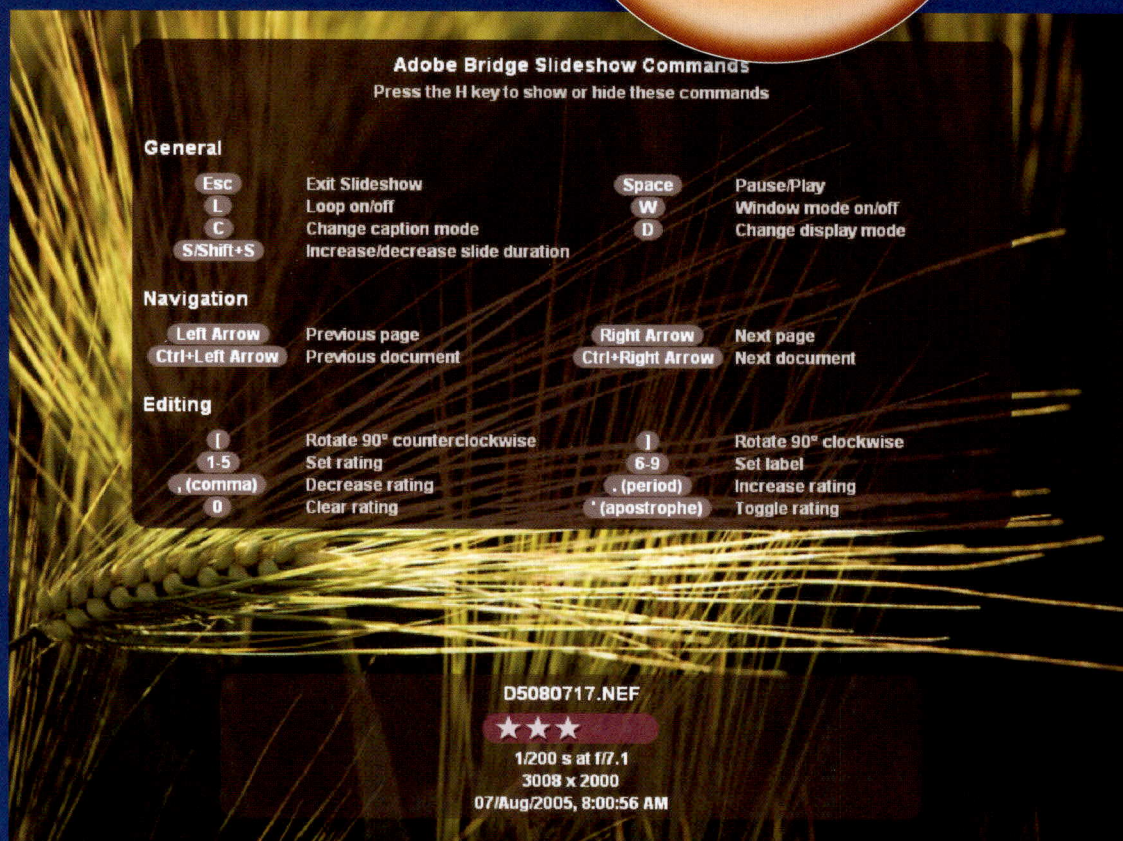
Like the rest of its CS2 siblings, Bridge's interface and behaviour can be further customised via the Preferences dialog: Bridge>Preferences (Cmd+K) on the Mac, or Edit>Preferences (Ctrl+K) on the PC.

The Preferences dialog is divided into six pages. The General page enables you to: change the background of the content area to any shade of grey; toggle tooltips on/off; customise up to three lines of thumbnail metadata; and choose which of the default icons appear in the Favorites panel. There are also two controls/buttons: one to reveal the scripts in Finder/Explorer, and the other for resetting all warning (ie, turn them all back on).

The Metadata page allows you to choose which metadata fields or groups of fields appear in the Metadata panel. There's also an option at the bottom of the page to hide empty fields.

The options on the Labels page enable you to customise your labels – just the names, not the colours – and designate

“BRIDGE'S SLIDESHOW LOOKS AND FEELS LIKE ANY OTHER SLIDESHOW, BUT IT'S A POWERFUL VIEW MODE”



Colour settings

If you own the entire Creative Suite 2, you can even synchronise your colour settings by choosing Edit> Creative Suite Color Settings. This single set of preferences controls the colour settings for Photoshop CS2, Illustrator CS2 and InDesign CS2, helping to ensure colour fidelity as you move from screen to print, and file to file.

SLIDESHOW HELP: Press the H or ~ (tilde) key while in Slideshow to display a summary of keyboard shortcuts

whether or not the Cmd/Ctrl key is required when applying labels and also ratings.

The File Type Associations page is used to specify which applications open which types of files when double-clicked or opened via File>Open (Cmd/Ctrl+O) from within Bridge. Note that any changes made on this page affect only Bridge, not the operating system or any other application.

The Advanced page is broken into two main categories: Miscellaneous and Cache. The first option under Miscellaneous allows you to specify the maximum file size (in Megabytes) for which Bridge will create a thumbnail and image preview. Immediately below that you can indicate the number of folders (between 0 and 30) to be displayed in the 'Look In' drop-down located on the main application toolbar.

Next, you can designate which application – Bridge (checked) or Photoshop (unchecked) – will host the Camera Raw plug-in when double-clicking on camera RAW files. Note that regardless of which you choose, File> Open in Camera Raw (Cmd/Ctrl+R) will always open camera RAW files in Bridge. Finally, the Language drop-down allows

you to select your preferred language. However, Bridge must be restarted for the change to take effect.

The Cache section of the Advanced page allows you to specify how and where cache files are created. Centralized implies that all cache files are stored in a single location (specified via the Choose button), while Distributed means that the cache files are stored within each and every folder you visit with Bridge (except in the case of read-only devices, for which cache files are written to the central cache). So, while a centralised cache is tidier, there are a few disadvantages.

First, if you move or rename a folder outside of Bridge, its association to the central cache is broken and the folder will need to be re-cached. Second, when you back up your files to an external/ removable device, you must first export the cache using the Tools>Cache>Export Cache command, otherwise the cache for the backup will be recreated the next time it's read by Bridge.

The final page in the Preferences dialog pertains to Adobe Stock Photos (accessible via the Favorites panel or Edit>Search Adobe Stock Photos). Here you are able to configure such things as search options, where to save

downloaded stock photos, billing currency and download options.

Conclusion

That concludes our coverage of Adobe Bridge, but we've only touched the tip of the iceberg, so you're encouraged to continue exploring its potential. Don't let the simple interface fool you: Bridge is a deceptively powerful application – especially for an initial release.

Bridge & Camera Raw shortcuts

A complete list of Adobe Bridge and Camera Raw keyboard shortcuts is available from Ian Lyons' site, Computer-Darkroom (computer-darkroom.com):
Mac: www.btinternet.com/~ian.lyons/mac_kb.pdf
PC: www.btinternet.com/~ian.lyons/win_kb.pdf

Bridge updates

Make sure you get the Bridge 1.0.3 update from Adobe's website:

PC: www.adobe.com/support/downloads/product.jsp?product=108&platform=Windows

Mac: www.adobe.com/support/downloads/product.jsp?product=108&platform=Macintosh

This patch greatly improves the stability and speed of Adobe Bridge, and it also adds a few enhancements. Note that 1.0.3 is a cumulative update, so you need not download 1.0.1 or 1.0.2 before installing 1.0.3.

MASTERCLASS





Don't lose your head!

It takes considerable skill to successfully add translucent, ghostly effects that really interact with a scene. Are you up to the challenge? **BY JASON ARBER**



ON THE DISC

You'll find all the files you need to complete this tutorial ('background_combined.psd', 'ghost.psd', 'ghost01-02.psd', 'jaq_and_jon_wide.psd', 'jaq_cu.psd', 'jon_cu.psd' and 'texture1.psd') on the disc.

OUR EXPERT

Jason is co-founder and editor-in-chief of online art and culture magazine Pixelsurgeon (www.pixelsurgeon.com). He's also an art director at Start Creative in London, has used Photoshop since version 1 and even dreams in layer Blending Modes.

Whether you believe in ghosts or not, cynics and believers alike still know what they (are purported to) look like. The semi-transparent, slightly glowing figure who warns, informs or wreaks terror on those unfortunate enough to see it is now deeply embedded in popular culture. A few tell-tale features are all it takes to complete the illusion.

It's surprisingly easy to create such an otherworldly effect with Photoshop's toolset to hand. The difficult part is accurately cutting out the original figures. To help here, we've supplied a couple of shortcuts for hair, which is a common stumbling block for those attempting to mask out figures from the background.

It's not just the ghost who's lost her head in this montage, though. We also show you several quick and easy ways to replace the heads of the living, too. If you're ever faced with a situation where you have a great body, but the eyes are blinking, you can swap in another head without too much fuss. Handy, that!

Adobe Bridge

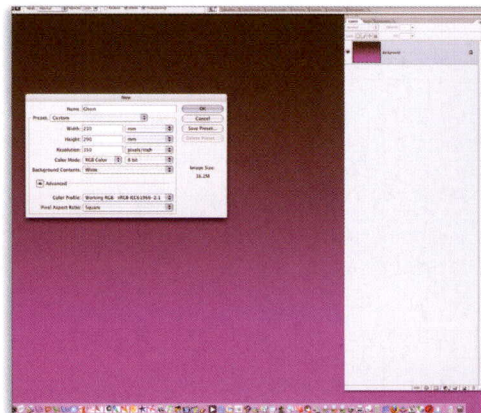
Adobe Bridge is vital if you regularly work with large numbers of images. Not only does Bridge help you to organise your images, it creates scalable thumbnails of an astonishingly varied number of file types on the fly. In addition to standard bitmap formats, such as Photoshop, TIFF and PNG, Bridge also supports newer formats such as RAW and DNG. And you can use it to build previews of vector graphics, PDFs, web pages and InDesign layouts.

Ensure your images are ready



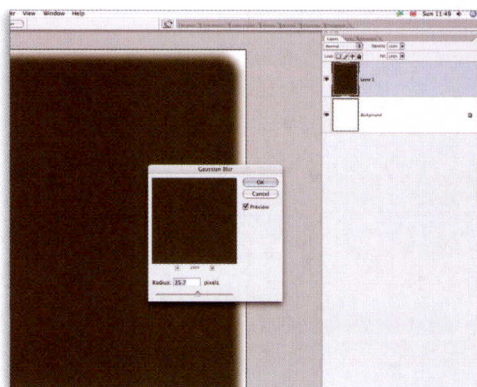
1 Prepare your canvas

Create a new document measuring 230 x 290mm, with a resolution of 350 pixels per inch. Even if the artwork is destined for the CMYK world of print, it's best to create montages in RGB. Adobe RGB is arguably better for ultimately converting documents into CMYK, but sRGB – the colour space used by most digital cameras – will be fine.



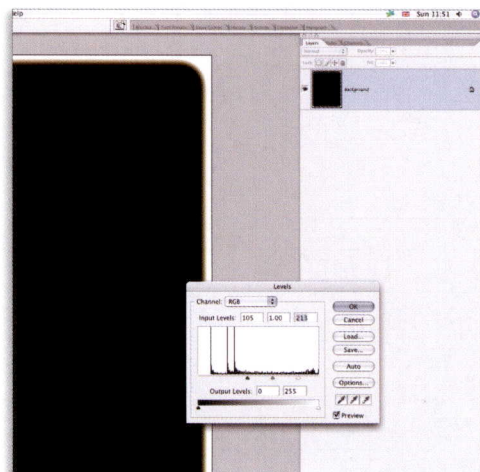
2 Rectangular selections

On a new layer use the Rounded Rectangle Tool from the toolbar and create a rectangle that leaves a bit of white space around the edges. Convert the path to a selection by clicking on the Work Path in the Paths palette and choosing the 'Load path as a selection' button at the bottom. Fill the selection with a brown colour and apply a touch of Gaussian Blur (Filter>Blur>Gaussian Blur).



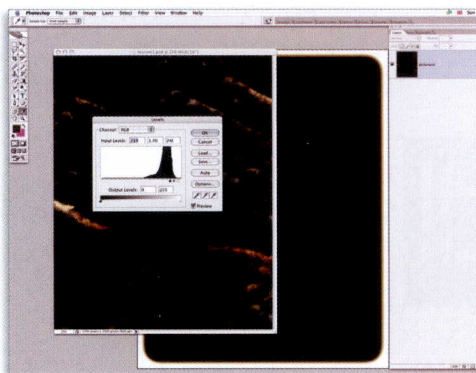
3 Make Levels adjustments

Flatten the image (Layer>Flatten Image) and pull up the Levels dialog (Image>Adjustments>Levels) and pull in the black-and-white triangle sliders to compress the blur into a harder transition. Click OK to apply the changes.



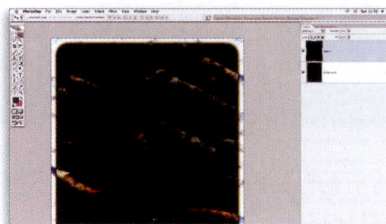
4 Generate dark textures

Open 'texture1.psd', provided on cover disc supplied with this book – this is a scanned image of a crumpled envelope. Again, using the Levels dialog, drag the black triangle to the far right, creating a very dark image with interesting, unexpected textures.



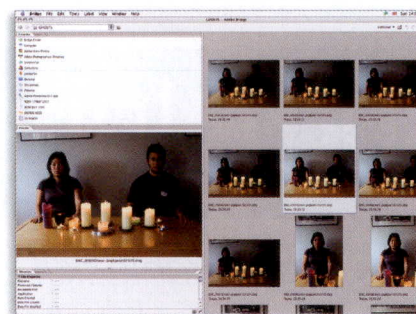
5 Apply Different Layer Blend

Paste the new image into your existing image of the blurred rectangle and resize if necessary. Using the drop-down menu at the top of the Layers palette, change the layer Blending Mode to Difference. This creates a solarised effect at the edge transitions. Flatten the image and with a soft brush loaded with white, paint along the edge to get rid of some of the texture in the white border areas. Once you've finished, duplicate the layer by dragging the background layer to the New Layer icon at the bottom of the Layers palette. Turn the top layer's mode to Screen.



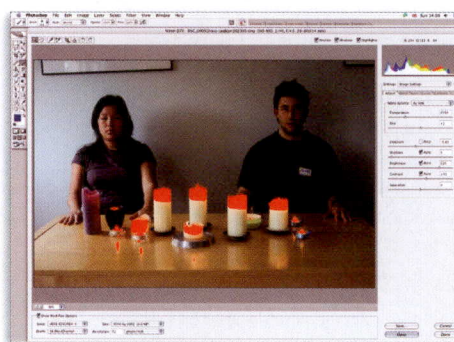
6 Organise files using Bridge

In Adobe Bridge, open the image 'jaq_and_jon_wide.psd', also provided on the cover disc. Bridge is a great way to organise and preview your images, enabling you to maintain a file structure of your own choosing. Double-click the image: Photoshop files open directly in Photoshop, while RAW files and Digital Negatives (DNG) open in Adobe Camera Raw for some fine-tuning before ending up in Photoshop.



7 Adjust Raw parameters

Adobe Raw enables you to adjust parameters such as Exposure, Shadow Detail, Contrast and Saturation while handily showing the changes on a histogram and previewing any clipping that may occur in the shadows and highlights. Once happy with your image, click Open. Click Done to return to Adobe Bridge.



8 Acceptable interpolation

Copy the new image and paste it into your original Photoshop file, resizing if required. Although resizing up should generally be avoided, as it results in a slightly blurry image as pixels are interpolated, in this case it's acceptable because we'll be replacing the faces with sharper, close-up versions.

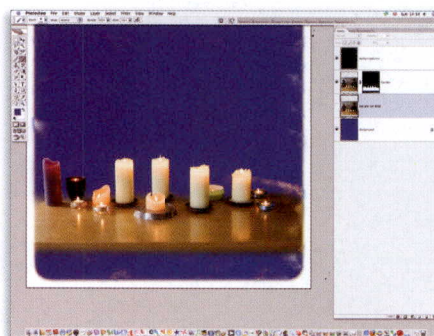


Time to calibrate

To correctly judge colour casts and tints on your monitor, it's worth calibrating it. Photoshop ships with its own software solution, Setting Up Colour on the Photoshop welcome page. Alternatively, you could use Adobe Gamma on Windows or OSX's built in Monitor Calibrator software. However, if you're serious about colour calibration, use a hardware solution such as ColorVision's Spyder 2 (www.colorvision.com), a reasonably-priced solution (\$189, roughly £107) to ensuring your monitor is perfectly calibrated.

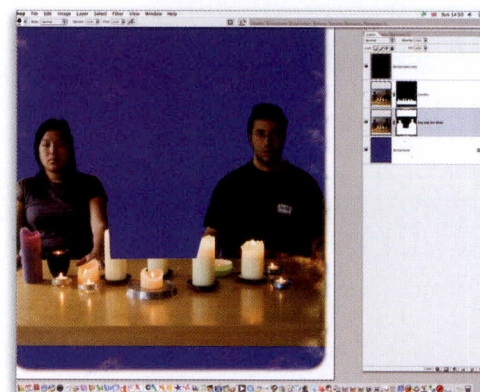
9 Transparent table with candles

Duplicate the Jaq and Jon layer, then hide the bottom one by clicking the eye icon and create a layer mask (Layer>Add Layer Mask>Reveal All) for the top one. Soften the edges of the table with a big soft brush, then, with a harder, smaller brush, paint back the candles. The result should be clearly defined candle with the table retreating to 100 per cent transparency.



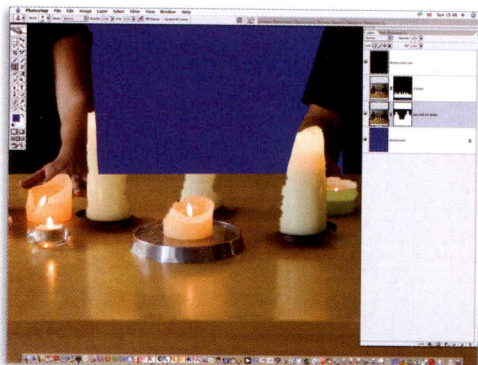
10 Cut out the main figures

Hide the candle layer and make the bottom Jaq and Jon layer visible. Using the same approach as the candle layer, cut out the figures from the background. As the heads will be replaced, you can be rough and ready from the necks upwards.

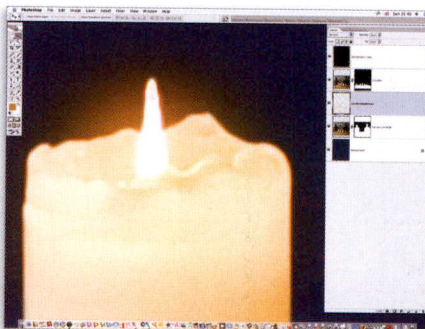




11 Time for cloning
Use the Clone Stamp Tool from the toolbar to eat into the area where the candles are. Option/Alt-click to define an area that you'd like to sample, then paint over the edges of the candles. Doing this means that if the top candle layer becomes blurred, the edges of the candles in the lower layer won't show through.



12 Make candles glow
Make all the layers visible. Create a new layer between the candle layer and the figures layer and, with a big, soft brush loaded with orange, click behind the candle flames to give the impression of a glow. To match the film grain (even digital cameras have digital noise), add a tiny amount of noise (Filter>Noise>Add Noise), then blur the results slightly (Filter>Blur>Gaussian Blur).



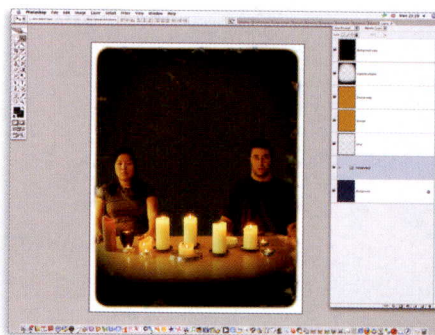
Cutting options

When faced with an image that requires cutting out, the solution you opt for will depend on the image's complexity. For straightforward work, use the Pen tool or a layer mask. For hair or fine detail, more convoluted methods might be required. Photoshop's Extract command (Filter>Extract) can produce good results with the right image. However, you may find you're forced to turn to third-party solutions such as Fluid Mask from Vertus (www.vertustech.com).

13 That old-fashioned vignette effect
The physical limitations of old cameras often resulted in a pleasing vignette effect. You can reproduce this with an extremely large, soft brush and paint over the edges of the frame with black on a new layer, pooling it the corners. As we're not interested in what's going on under the table, paint over this area on another layer.



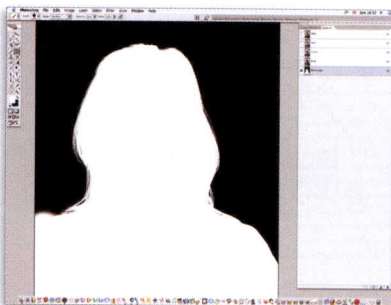
14 Simulate nocturnal gloom
As this image was shot during the day, it's time to fake the glow of the candles, as if this image had been taken at night. Create a new layer and fill it with orange. Change the layer's Transparency mode to Overlay and knock Opacity down to 20%. If the effect isn't quite strong enough, duplicate the layer rather than increase the Opacity percentage.



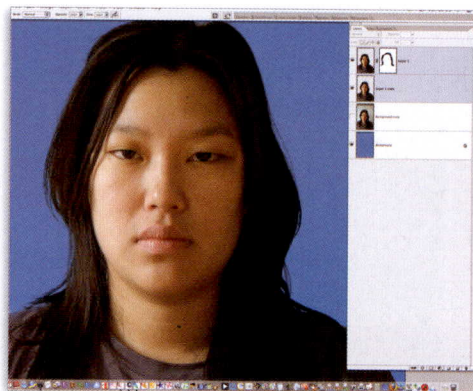
15 Match contrast and tone
Open up 'Jaqu_cu.psd', provided on the disc. Use the Levels control Image>Adjustments>Levels) to roughly match the contrast and tonal qualities of the original figure's image. You can be approximate with this, as we'll be adjusting the tone in more detail later, but it's good to get a headstart.



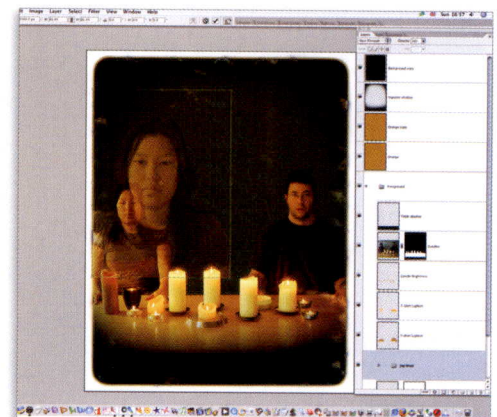
16 Hair-cutting tips
Hair can be a real pain to cut out, so here's a quick shortcut if your subject has been shot on a plain, contrasting background. Study each RGB channel individually to find the one with the greatest contrast between the hair and the background. In this case, it was the Blue channel. Duplicate it and with Levels (Image>Adjustments>Levels), increase the contrast, then paint out any stray details in the head area.



17 The Selection option
Load the duplicate blue level as a mask (Select>Load Selection) and paint out the background. The results of this technique can vary considerably, but as it only takes a couple of minutes, it's significantly quicker than other methods of cutting out hair.



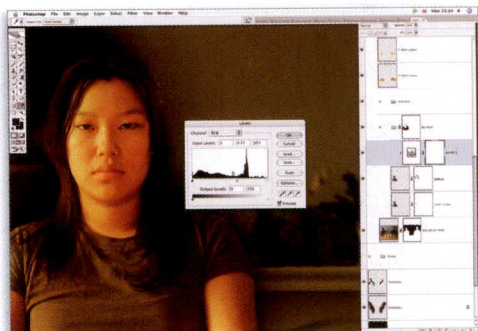
18 Heads up!
Paste the new head into the montage file. Adjust its Opacity to around 50% or less, so that you can see the original head underneath. Resize and position using the eyes, nose and jawline as guides.



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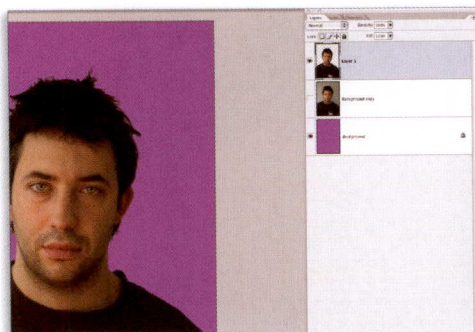
19 Fine-tune settings

Time to fine-tune the tone and contrast with a Levels Adjustment Layer (Layer>New Adjustment Layer>Levels). Ensure that the t-shirt matches closely. Use a layer mask on the head (or Layer Set if you've been grouping all your head elements together rather than flattening them) and remove the hard edges between the new head and the figure layer with a soft brush.



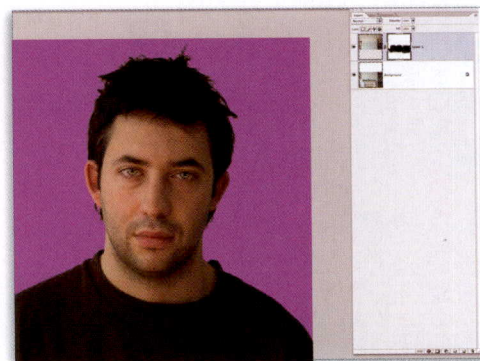
20 Repeat with Jon

Open the 'Jon_cu.psd' image provided on the disc and repeat the cutting-out process (steps 15-17), taking care to retain the hair detail. Using the same method (steps 18-19), paste the head and shoulders into the montage file and, having fine-tuned the tone and contrast, use a layer mask to matte it into the background.



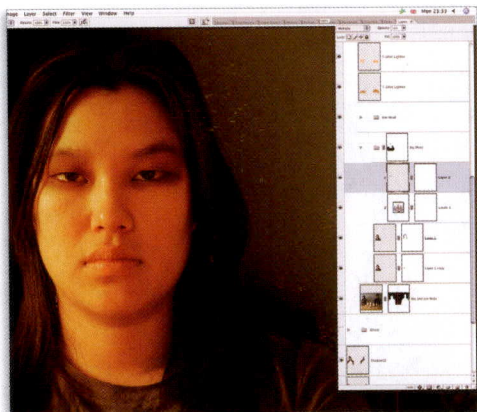
21 Prepare the background

Use an image – or combination of images – of a living room for the background. If a single image isn't big enough, roughly comp together two or more images (see 'background_combined.psd', on the disc). As the image will be heavily blurred, it doesn't matter if there are mistakes or errors (such as converging walls).



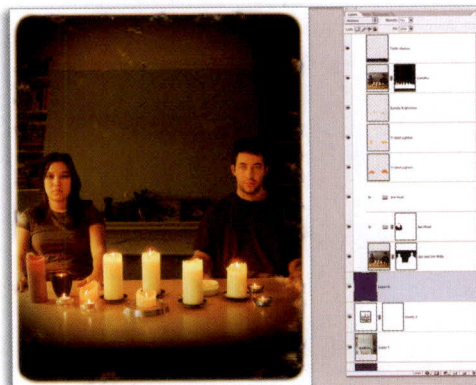
22 Drop in protagonists

Paste the background behind the figures and adjust it so that it fits the composition. As it lies below the orange layers, it'll automatically pick up the candle-lit colour from the overlay above.



23 Time for a Gradient

Create a new Channel and fashion a gradient from the top to where the table begins. If you click on the other RGB channels, the gradient will show up as a red layer (depending on what colour you set that channel as), so that you can better judge its position.



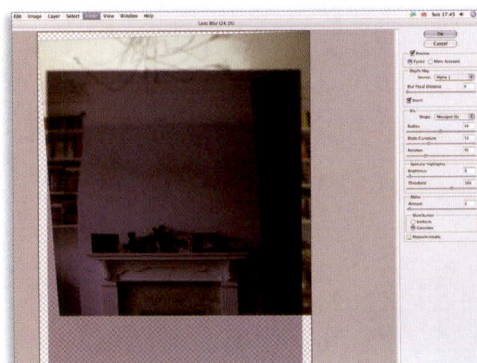
24 Define your Blur

With the background lounge image selected, open up the Lens Blur interface (Filter>Blur>Lens Blur), which mimics the way a real lens blurs images (rather than the slightly fake-looking Gaussian Blur). For the depth map, select the Gradient Channel you just created as the source and choose a Radius of around 50. This defines the extent of the blur in the black areas of the gradient. Click OK.



25 Apply ghostly make-up

To make the female character more sinister, add a touch of eye make-up. Use a soft brush loaded with a brownish colour on a new layer set to Multiply. Knock the Opacity down to 50 per cent and paint over the eye. Use a Layer Mask to restore the whites of the eyes if you've painted over them.



26 Create Gradient Channel

Create another Gradient Channel for the candle layer, this time going from the bottom to where the table begins. Apply a Lens Blur effect, which will blur the table and the base of the candles, but leave the tops of the candles sharp and focused.



Lens Blur

For years, artists used Gaussian Blur to indicate out-of-focus areas in their artwork, knowing that it didn't look quite right. Now Adobe has finally introduced a new kind of blurring to Photoshop's quiver of effects. While Gaussian blurring can seem obviously digital, Lens Blur mimics how a real lens blurs a scene, offering control over every level of the process, from iris shape to how much the highlights blow out. The filter can even add noise to replace film grain smoothed over in the blurring process.



27 Candles cast shadows

If the candles are the primary light source in this image, they'll create shadows, so using a large soft brush, loaded with a dark colour sampled from the image, sketch in some shadows on a layer behind the figures. Set the Blending Mode to Multiply and adjust the Opacity to get the effect you want.



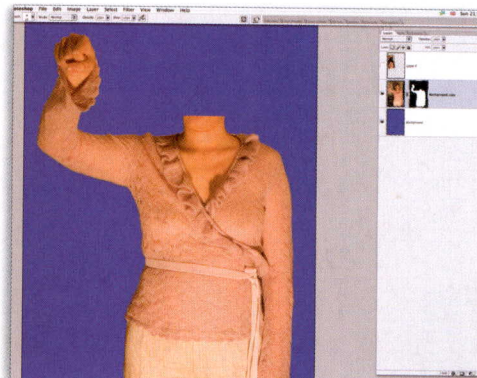
28 Two heads better than one

Open image 'ghost02.psd' and paste image 'ghost01.psd' into it (both are on the disc). Resize and position the second head where the fist of the bottom image might conceivably hold it. Make the top layer semi-opaque to ensure that the head is in the correct spot.



29 Mask out bottom image

Mask out the bottom image with a layer mask and a small, hard brush (although areas such as the clothes could benefit from a softer brush). You don't need the head, so paint it out, ensuring that you leave as much of the neck as you can.



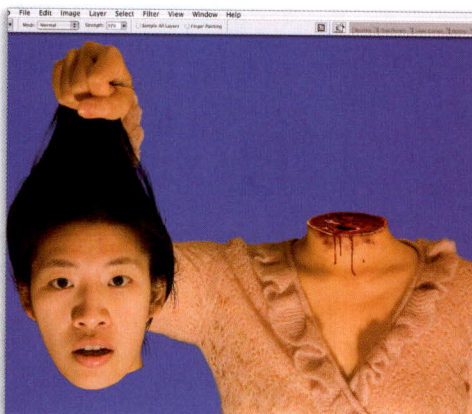
30 Be bold, be bloody!

Using all your artistic, gory skills, hand-paint a severed neck on a new layer. There's no need to make it biologically accurate, but include the trachea and spine to make it realistic to the layman. Blood should flow along the curves of the body.



31 More haircut advice

Cut out the severed head. Here's another shortcut for cutting out the hair – cut it out roughly, then use a small brush and the Smudge tool to add strands, including a few tufts escaping from the clenched fist.



32 Add a splash of gore

Add some more sinister eye make-up to the eyes of the severed head using a soft brush. Make the Blending Mode Multiply, the Opacity 50% and use a layer mask to clear the whites of the eyes. Don't forget to add a splash of gore along the edge of the neck.



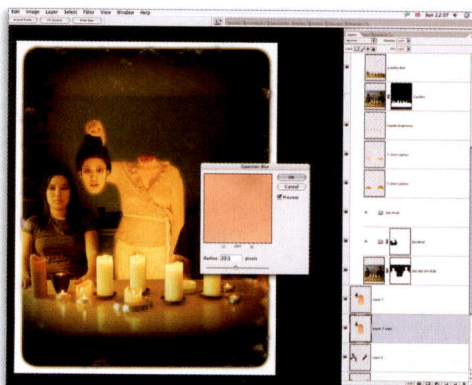
33 Drop ghost into scene

Paste the ghost into the scene behind the main figures. Resize her to ensure that she's to scale (Edit>Transform>Scale) and apparently standing on the floor under the table.



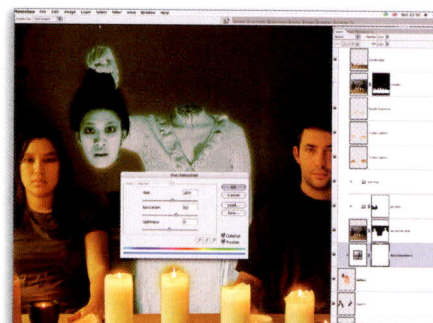
34 Blurring the ghost

Duplicate the ghost layer and select the bottom ghost layer. Apply some Gaussian Blur (Filter>Blur>Gaussian Blur) with a value between 20 and 30, then, once they're both selected, merge the two into one (Layer>Merge Linked).



35 Bring the terror to undead life

To give the ghost a supernatural luminescence, select Hue/Saturation (Image>Adjustments>Hue/Saturation) and, with the Colorize check box clicked, apply a Hue value of 200 and a Saturation value of 62. Click OK. Finally, change the ghost's Blending Mode to Screen and adjust the Opacity value to taste.



"But do I have the RIGHT...?"



**"YOU CAN
COMBINE
WHATEVER
MEDIA YOU
WISH WHEN
CREATING
HALFTONES"**



ON THE DISC

You'll find all three PSD files to accompany this tutorial ('cartoon001', 'cartoon002' and 'cartoon003') on the disc.

OUR EXPERT

Christian Darkin is a freelance illustrator and journalist who has produced images for a range of high-profile newspapers and magazines, including *The Sun*, the *Financial Times*, *Now* and scientific journal *Nature*, as well as a mix of advertising agencies, websites and museums. He's also the man behind the Darwin plug-in for 3ds Max. For further examples of his work, visit www.darkin.demon.co.uk.

Working with halftones

Pop-art isn't just about soup tins and fluorescent film stars... See how halftones can help you recreate the legendary comic strip work of Roy Lichtenstein – then mix 'n' match those techniques to create a variety of new and exciting effects

BY CHRISTIAN DARKIN

Comic strip art relies on bold statements and solid blocks of colour. Everything must be pared down, simplified and distilled into a single striking graphic. Surprisingly little has changed when it comes to recreating that look today.

Those discrete halftone dots of yellow, magenta, cyan and black used by the early printing presses to display different tones are still a visual shorthand for the medium. What better way to release your inner Lichtenstein than with a Masterclass dedicated to the style?

You'll be doing three different projects in all. First, our Masterclass will guide you through assembling a complete cartoon image from a series of separate

elements (although you'll be using computer-generated images, you can apply the same techniques to a set of digital photographs, if you prefer). Note that the PSD file provided on the cover disc with this book has been deliberately left half-finished, so that you can follow the latter half of the tutorial more closely and create your own finished work.

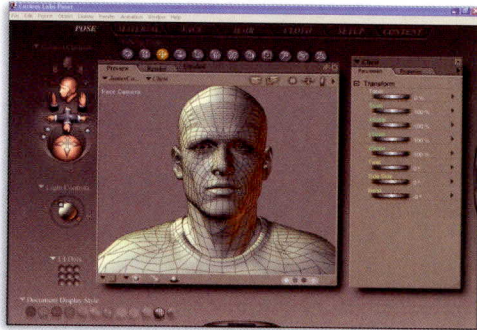
Once that's completed, you can move on to learn about single-colour halftone effects, producing some close-up newsprint in the process (page 113), before we finally combine the halftone effect with other techniques to produce a more sophisticated image in a completely different style (page 114).



The comic book look

Become your own Lichtenstein with our hands-on guide to creating great halftones

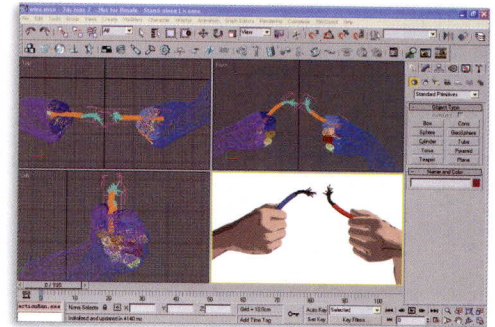
1 Create the face
The face in this image isn't derived from a photo (although you can use your own face shot if you want); it's a simple 3D rendering of a Poser character. An advantage of halftone illustrations is that you can freely combine photos, drawings, 3D elements and graphics, yet still create a single image with its own style.



2 Quick render
We want a strong dramatic effect here, to recreate the dynamic look of a traditional comic book figure (hence the strong light from below). The render is deliberately simple (don't bother with advanced raytracing or shading options). This speeds the process up and generates a more appropriately graphic image.



3 Now the hands
These hands and wires are rendered in 3ds Max – an app which is great for rendering in a cartoon style. Don't worry about making things look exactly right at this stage. (We're going to do some work in Photoshop to create a more hand-drawn look later on.)



4 Give the head a background
We've deliberately rendered this head against a transparent backdrop. Place it on a simple black background and flatten it. This helps to concentrate our subject, giving it a simplistic, high-contrast look that you'd normally find in a comic strip.



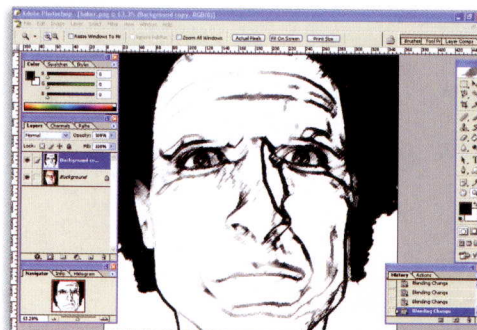
5 Adjust the contrast
Now to hone the colour scheme, again in order to emulate that cartoon effect. It helps to increase the contrast of the image before you begin. Doing this gives the filters a stronger, more defined image to work on. Use the Levels filter, because it provides greater control than the Brightness and Contrast tool.



6 Duplicate the layer
To create a hand-drawn look, we'll make use of two filters, each one applied to the original image. The first creates the black outlines, which provides the detail, while the second produces large flat areas of colour to shade the face. Duplicate the layer before you begin.



7 Apply an outline
Using the Coloured Pencil filter, produce an outlined version of the shot. Play around with the Contrast and desaturate the outlines to generate a set of sketched lines. Set this layer to Multiply so that the lines simply outline the layer beneath.



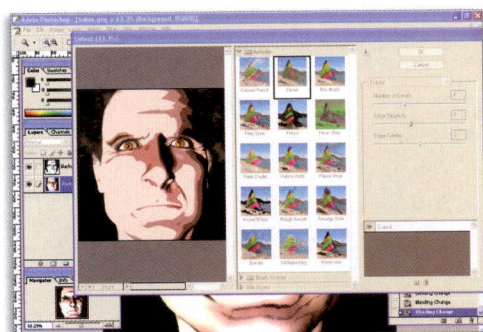
Coping with interference

A halftone pattern, much like any small, repeating pattern, can create interference effects on your monitor. These are a little like the effects you get when somebody on TV wears a striped shirt or tie. It's simply what happens when the pixels of your monitor try to display the repeating shapes in your image. Switching to a different zoom level will solve the problem. When you print the image, you won't see these interference patterns (unless you're working with a printing process that creates its own large halftone patterns).

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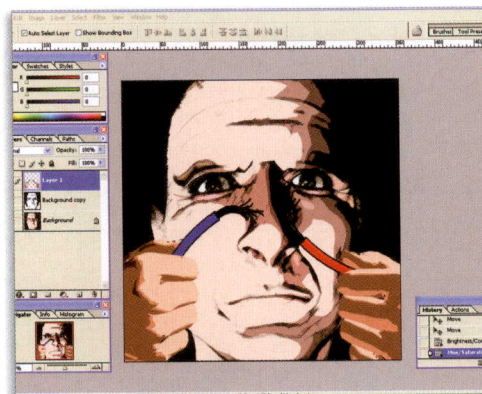
8 Apply a cut-out

On the second layer, apply the Cut-out filter. Set the number of levels to four and play around with the Edge Fidelity and Edge Simplicity until you get an effect you like. The Cut-out filter reduces the image to a set of flat shaded shapes. Remember that, with the outline overlaid, some of the detail will return to the shot.



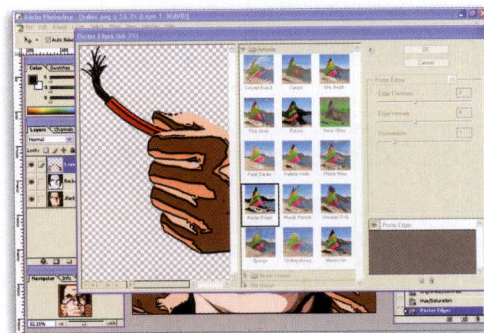
9 Import the hands and adjust

For the foreground, the hands and wire have already been rendered in a cartoon style, but you still need to adjust the Contrast settings and heighten Saturation before they'll fit into the composite.



10 Apply a filter

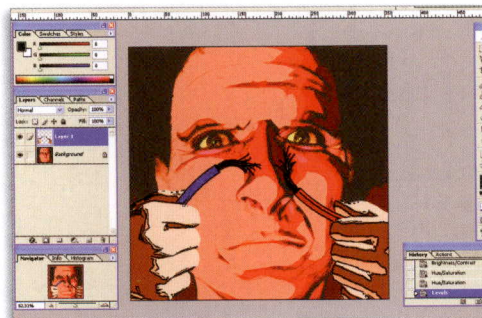
Add a Poster Edges filter to improve the hand-drawn look. The settings you use will depend on the nature of your image, but the aim is always to generate strong outlines (by tweaking Edge Thickness and Edge Intensity settings) and a few levels of colour (with the help of the Posterization Control).



"COMIC TEXT
TENDS TO BE
STRONG AND
BOLD, BRIEF
AND SIMPLE"

11 Tune the colours

Position the hands over the face and you'll see how the composition will work. The face in the background needs to contrast with the hands and wires on which it's concentrating, so tune the colours to emphasise the fact. The great thing about a cartoon look is that the effect is all that matters. You're not tied to any realistic representation in terms of lighting or colours.



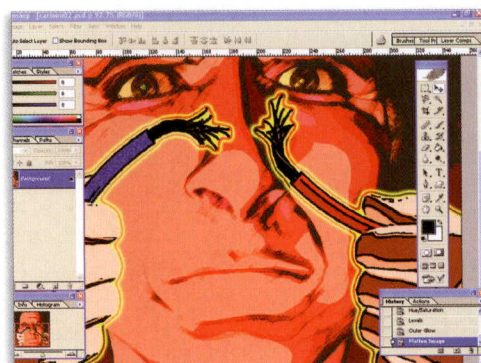
12 Add a glow

Now to add a glow around the wires using the Layer Style Outer Glow tool. We opted for a Contour shape, which generates an unusual double-halo. It works well with this style of illustration – and helps to bring the wires to the foreground.



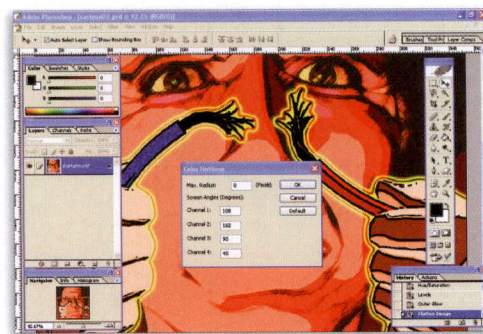
13 Composite the image

The halftone effect won't work on the glow we've just created if we apply it to both layers separately, so merge them. Sometimes it's a good idea to apply different halftone effects to different layers, but in this case a unified image works best.



14 Set up the halftone effect

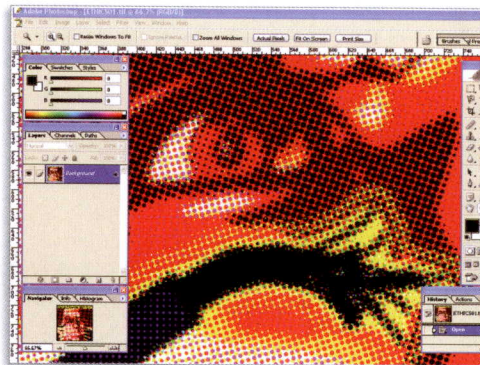
The Colour Halftone is designed to create dots for CMYK print processes, but we're using it for effect. Call up the filter and choose the halftone size (in pixels), complete with the angle for the cyan, magenta, yellow and black filters. What you use will depend on the scale of your shot and the effect you're after.





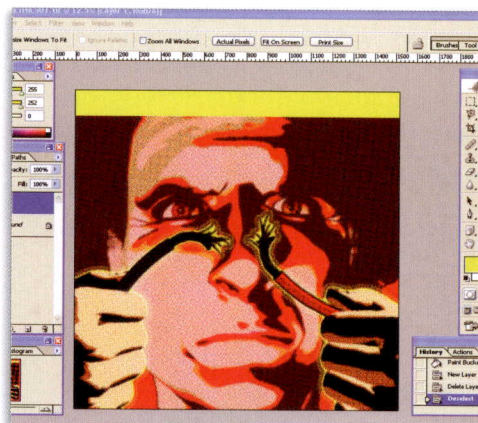
15 Implement the effect

There's no substitute for experimentation. The angles aren't that important in this example, but it's worth remembering that when you hit OK, your image will contain mixes and shades of the four colours, so you can control the colour make-up by altering the Hue of each screen colour. (Our halftone effect doesn't relate to the real printing process for the image, after all.)



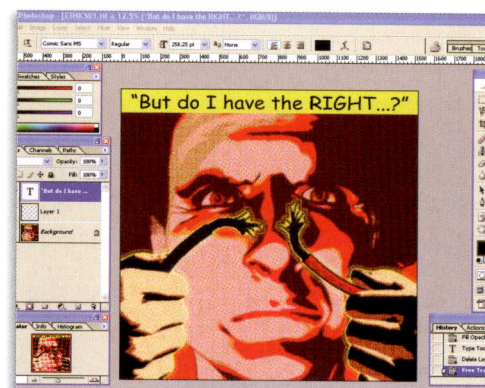
16 Create a text box

In true comic style, it's time to create a text box. In this case, simply draw a bold yellow rectangle along the top of the image. The contrast between the slight disruption of the halftoned subject and the sharp, clear text box will better focus the viewer's attention.



17 Insert gripping wordage

Comic text tends to be strong and bold, brief and simple. It's never fussy, but it has to look hand-written. Italics and capitals are used liberally and punctuation marks are often repeated. The frame has to convey a dramatic moment, or an emotional dilemma, in few words and with a single image.



Single-colour halftones

How to generate a black-and-white newsprint style using single-colour halftones

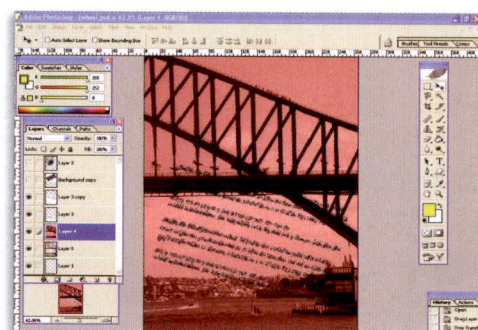
1 Generate some text

This is supposed to be newsprint, so make the lettering bold and solid. Expand and tilt it to fill the screen using the Free Transform tool. The effect you're going for requires large halftones – as though the text has been magnified many, many times – so it's essential that the font is simple and readable at this stage.



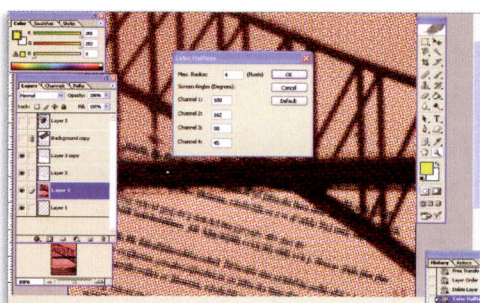
2 Create a suitable backdrop

Our backdrop is a photograph – again, simple bold lines will work better than graduated shades and shapes. The image is single colour, but it's slightly red rather than black. This will highlight the text. Add some more layers of smaller text (which will become illegible once the image is halftoned).



3 Apply the halftone effect

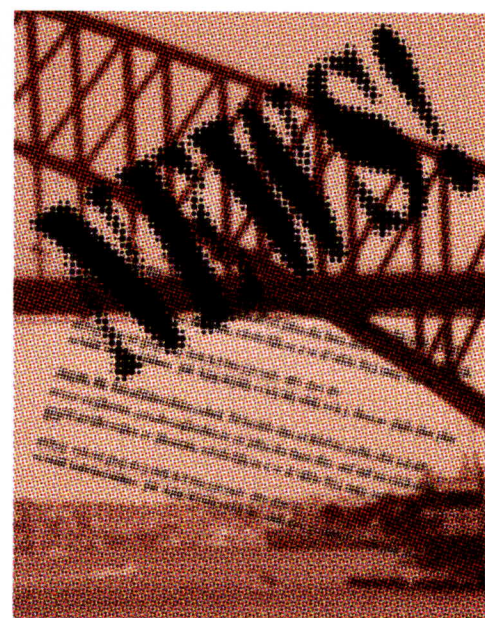
Apply the halftone effect separately to each layer. This isn't realistic, but it helps each layer stand out. The background halftones are smaller, to preserve detail.



4 Halftone the text

A far larger halftone effect is applied to the main headline we created in step 1. Because we want to retain the original monochrome look of the text, set all the angles for the halftone screens to the same value. This means that effectively every dot of colour is placed directly on top of all the other colours, so instead of seeing a rosette of yellow, cyan, magenta and black, you get single dots of solid black.

"APPLY THE HALFTONE EFFECT TO EACH LAYER SEPARATELY"



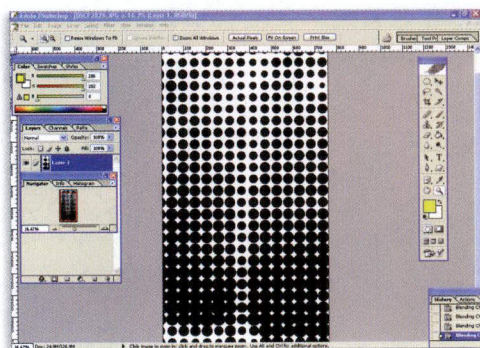
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Combining techniques

How to produce a multi-layered image by combining halftones of different sizes on a single image

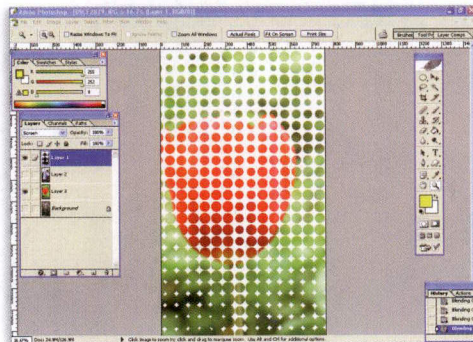
1 Create a large halftone pattern

Here you're producing a completely different effect. Take a black-and-white image and produce a single-colour halftone by setting all the screen angles to the same value and making the pattern very large. The result is a screen full of graded black circles.



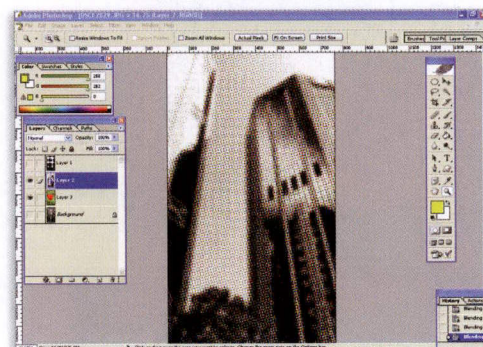
2 Bring in another image

Place a second image underneath the halftone pattern. This shot is a simple one (a red tulip against a green background). Now set the halftone pattern to Screen. The result is that the halftone spots form a mask through which the lower image can be seen.



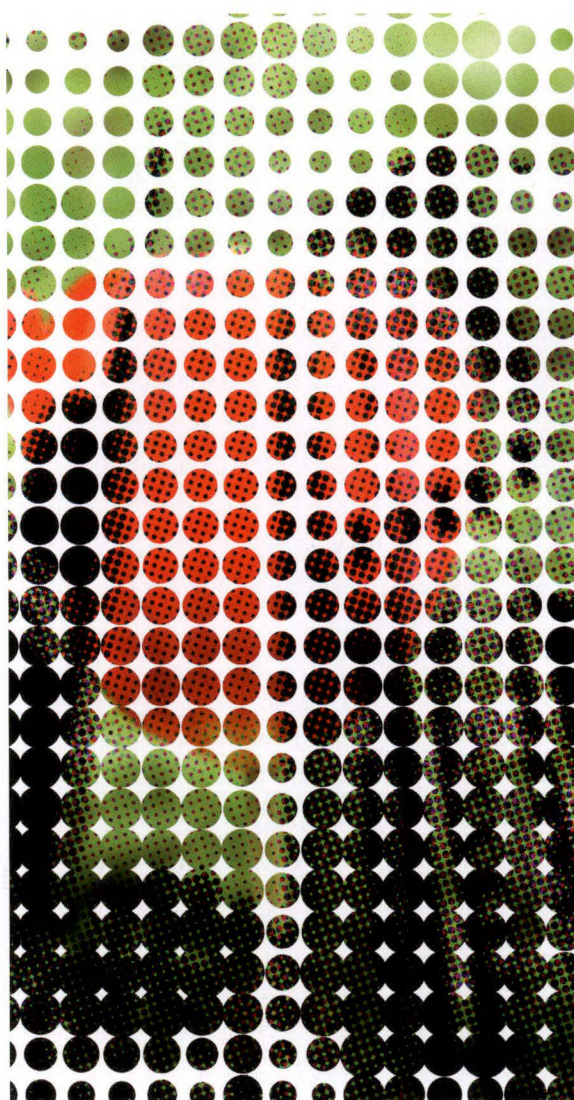
3 Import a third image

Now import another image – here we're using a fussier, geometric shot of skyscrapers – and place it between the two shots. Convert it to black and white, then add a colour halftone with the screens in their default positions. This gives rosettes of colour, which combine to make a monochrome image.



4 Make the third image transparent

Setting this image to Darken mode means that the tulip shot shows through strongly, but is dotted with black and shaded spots. This, combined with the large dots that break up the tulip itself, creates a multi-layered effect. From a distance, the tulip is visible – but get closer and the large dots are resolved. Move in closer and the dark areas form into a skyscraper. Closer still and the individual dots making up the skyscraper become tiny patterns of colour. Once the image is printed, another level of halftones will make up the dots themselves. ■



"WHAT YOU SEE SHIFTS AS YOU MOVE IN CLOSER TO THE IMAGE"

Blending Modes

The key to a successful multi-layer image like this is experimentation. It's hard to predict the effect different Blending Modes will have on different layers of the image, so the only way to find out is to try them all. This can be a little laborious if you have to access the mode menu every time you want to try a different effect. However, by double-clicking on the drop-down list, you can use the up and down arrows to scroll through each one, seeing the effects of different blends instantly.

Please form an orderly queue.

At the heart of the image



The new 10.2 megapixel Nikon D80. RRP £699.99.

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D80

Nikon announce the D80, our 11th D-SLR, inheriting many features from our professional cameras, but at a price you wouldn't expect. It has a 10.2 megapixel CCD, 11 area wide autofocus, an advanced image processing engine, 0.94x viewfinder, a 2.5 inch LCD screen with a 170° viewing angle, a wide range of image enhancement options, start up in just 0.18 of a second and 3 fps continuous shooting. Body only - RRP £699.99. New AF-S DX 18-135 lens - RRP £299.99. New AF-S VR 70-300 lens - RRP £399.99. **Welcome to Nikon**





Photoshop's unrivalled flexibility remains one of its key assets among professional designers and artists. Its tools lend themselves as much to recreating the feel and texture of an old-fashioned photo, as a glossy, high-end piece commissioned by a blue-chip client.

Creating such distressed work is actually more straightforward than it looks; the secret is having the right images to hand before you begin. You can take these yourself, or rifle through an image library (such as iStockPhoto) for stunning shots at a fraction of the cost of

a larger organisation. Quality can vary, but with samples from only \$1 a pop, you can afford to be picky.

Experimentation is paramount. This masterclass will see you developing your montaging skills to create a brooding, gothic image of an angel in the grounds of a church. It looks like the kind of image Julia Margaret Cameron (1815-1879), the great photographic pioneer of the 19th century, would've created if she'd had access to Adobe's app. By combining five unrelated elements into a sixth, completely new, piece of artwork, you'll be taking 21st century sampling back to the dawn of photography.

Adding heavenly effects



ON THE DISC

You'll find a full PSD file, plus associated resource files, for this tutorial. To recreate this image exactly, download the following (for under a tanner) from www.istockphoto.com: iStock_000000138903Medium.jpg, iStock_1482094Large.jpg, iStock_000000503627Large.jpg, iStock_000000675095Medium.jpg and iStock_000000775123XLarge.jpg.

OUR EXPERT

Jason is co-founder and editor-in-chief of online art and culture magazine Pixelsurgeon (www.pixelsurgeon.com). He's also an art director at Start Creative in London, has used Photoshop since version 1, and even dreams in Blending Modes. He hates small talk and likes to make people uncomfortable by doing nothing.

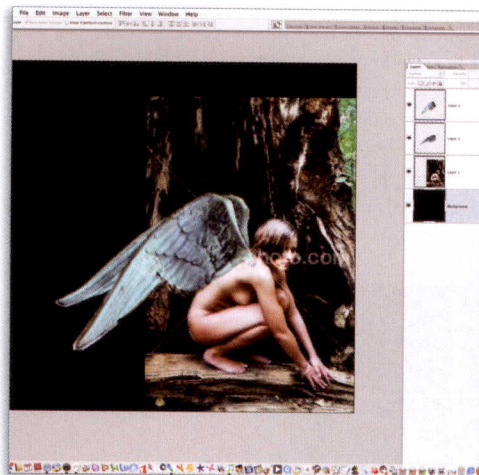
Develop your montaging skills by working on this wistful, melancholic scene using the power of Adobe's image-manipulating app to mimic suitably pre-digital photographic techniques

BY JASON ARBER

Bringing the angel to life...

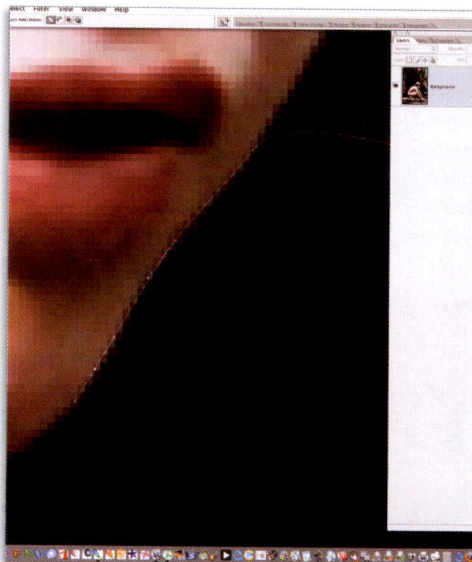
1 The thumbnail mock-up

When sourcing images from a photo library to montage together, it's a good idea to use the thumbnails from the site to create a quick mock-up, just to make sure that the components are going to work together as expected, especially if you're going to be paying for the images. After a long trawl through iStockPhoto, we had a sneaking feeling that both 'iStock_000000138903' and 'iStock_000000503627' would work well for this particular piece. A rough montage, which took only a few minutes to create, proved me right.



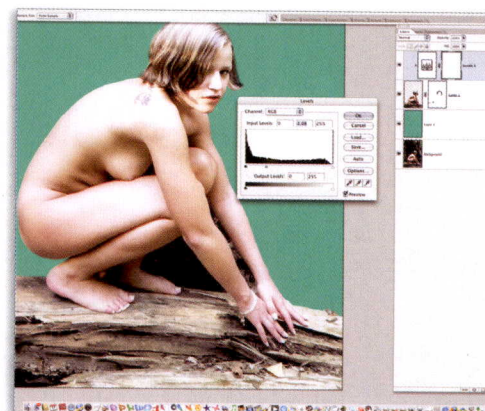
2 Prepare the photographs

Open up the higher-res version of 'iStock_000000138903' and, using the Pen Tool (ensuring that it's set to Paths, not Shape layers or Fill pixels), trace around the edge of the figure and the wooden log she's sat on. Afterwards, click the 'Load path as a selection' button at the bottom of the Paths palette and create a new layer from it (Layer>New>Layer via copy).



3 Adjust Levels

With particularly dark areas, it's sometimes quite difficult to tell where shadows on the body end and the background begins. To get a better idea, create a temporary Levels Adjustment layer by clicking the Create New Fill or Adjustment Layer button at the bottom of the Layers palette and selecting Levels. When the Levels dialog appears, drag the grey triangular slider towards the left to lighten the image. This enables you to see more clearly what you're doing, so you can tidy up your mask with the Pen Tool, softening edges with a Layer Mask (accessed via the Add Layer Mask button on the Layers palette) and a small soft brush.



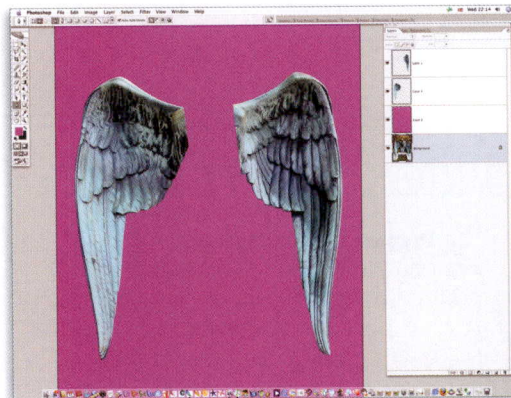
4 Trace the wings

Next, open up the higher res version of iStock_000000503627 and use the Pen Tool to trace around both wings. It doesn't matter at this stage that there's no obvious way to attach the wings to the body of the girl (we'll be tackling that issue later). Ensure that you include a good chunk of the statue with the wing, as shown.



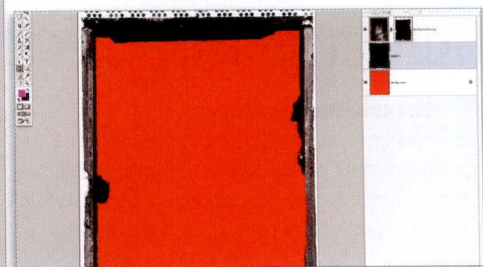
5 Isolate the wing selections

Using the Layer-via-copy method of creating new layers from the selected wings (outlined in step 2), you should end up with two new layers, each containing a wing. To ensure that there are no stray pixels, hide the background with a new layer filled with a bright colour.



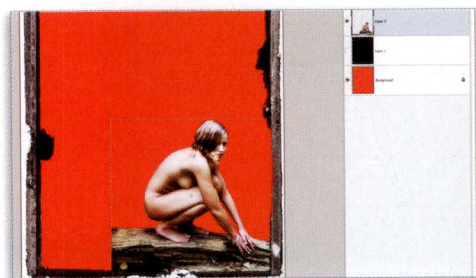
6 Paint out unwanted detail

Although image iStock_1482094 is a fine photograph in its own right, we're only interested in it for its grungy film border, which looks like the edges of a large-format Polaroid transfer. Because of the fine detail, there's no option but to roll up your sleeve and paint out the unwanted central image with a Layer Mask and a variety of soft brushes. Zoom in close and concentrate on getting the edges right before filling in the middle. Finally, rotate from a landscape to a portrait aspect.



7 Combine first two images

Select the girl on the log from image 'iStock_000000138903' and paste her into a new layer below the masked border on image 'iStock_000000319169'. The different sizes of the image mean that the girl is a little too small, so resize until she fills more of the bottom-right corner. Resizing images up can lead to a slight blurring of the pixels as new information is interpolated by Photoshop, but the effect should be minimal with a small change in size.



8 Extend the log

Even when increased slightly in size, it's clear that there's not enough log to stretch across the image, so it's time to create some more wood. Use the Pen tool to create some selections you can copy, then flip (Edit>Transform>Flip Horizontal) to mask where they came from. Now move them into place. Create a new layer and use the Clone tool (with Sample All Layers checked in the Options bar) to fill in the gaps and blur the edges, always referring back to the existing log. This process is difficult to get right if you've not had a lot of practice, so persevere until it looks spot-on.



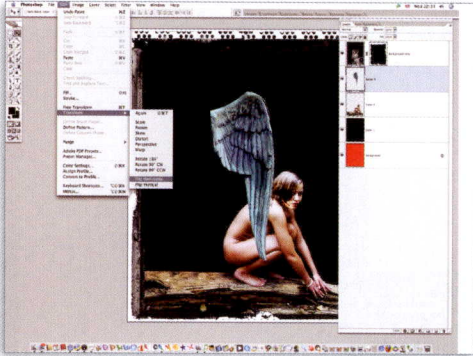
iStockPhoto imagery

iStockphoto (www.istockphoto.com) is a community-based photo library that evolved out of a growing need to provide designers with a cheap source of quality photography. Set up in 2000, the library now holds nearly half a million files and, with images priced from \$1, is a great way to source high-res files for photographic experiments. However, unlike larger, pricier royalty-free libraries, such as Photodisc (www.photodisc.com), the quality of the images can vary. On the plus side, the site boasts some innovative features – you can find resources by colour, for instance – and the interface is fast and simple to use.



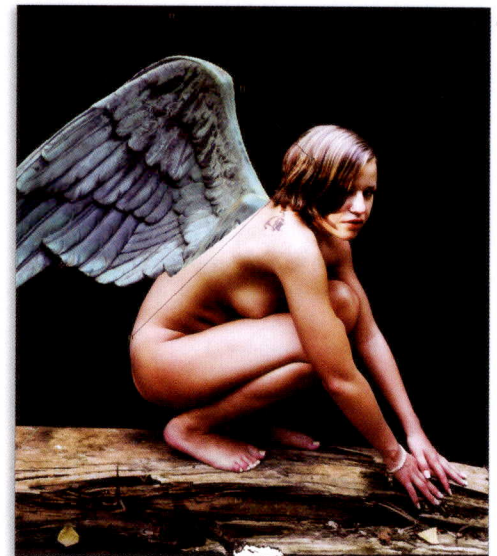
9 Choose your best wing

The left wing is the best of the two available, so select it from image iStock_000000503627 and paste it into the composition on a new layer above the one with the girl on the log. It's the wrong way around, so flip it horizontally using Edit>Transform>Flip Horizontal.



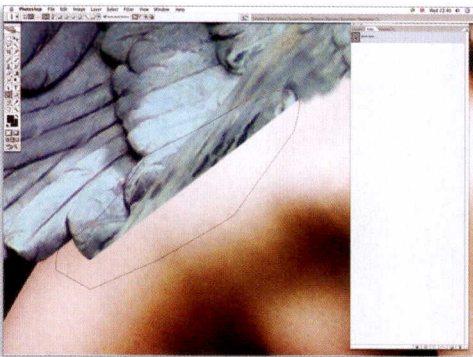
10 Wings in position

Time to get the wing into position. Swivel it (Edit>Transform>Rotate) and, with the Rotation still selected (so you can adjust the angle if required), move the appendage roughly into place, zooming in to fine-tune the placement. Once you're happy with it, hit Return/Enter to lock down your choice.



11 Body/wing tweaks

Now to make some adjustments where the wing meets the body... Use the Clone Tool to remove all traces of the statue's arm, then the Pen Tool to remove the straight edge, following the possible path that feathers might take. Convert into a selection and delete the unwanted part of the wing, as shown.



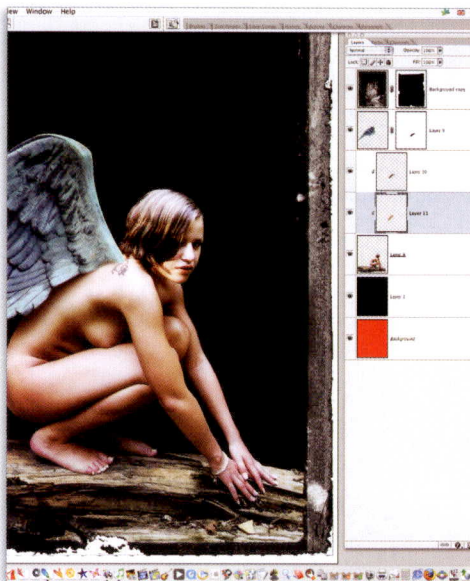
12 Rough wing refinements

Create a Layer Mask and use a small brush to paint out and fine-tune the wing. Don't be afraid to make some minor edits with the Clone Tool to smooth out detail. The aim is to build a plausible wing shape, but there's no need to get caught up in the minutiae: a rough approximation will do.



13 Adding shadows

At the moment, the wing looks tacked on and doesn't feel a part of the girl. By using a realistic shadow, we can remedy this. First off, create new layer between the girl and the wing and turn it into a Clipping Layer (Layer>Create Clipping Layer), which uses the bottom image of the girl as a mask. Never use black for shadows; instead, sample a mid-toned colour from the girl's shadows using the Eyedropper Tool and, with a large soft brush (as the light is diffuse), paint a shadow below the wing. Because of the Clipping Layer, the paint won't stray onto the background.



Home-grown textures

If you have a scanner, you have instant access to an almost infinite number of textures you can use in your photographic experiments. Tracking down old books and bits of wood, paper and cardboard can provide interesting surfaces, or you can create your own by painting, sponging, scratching and gouging anything that will fit safely on the glass of your scanner. We know an illustrator who never cleaned his scanner because the resulting muck created a unique appearance when he simply lifted the lid and scanned with nothing else on the glass!

14 Shadows in detail

The shadow at this stage looks smooth and artificial, and is only getting us part of the way there. Convert the 'Shadow' layer's Blending Mode to Multiply from the drop-down menu at the top of the Layers palette, so that it begins to pick up some of the texture from the skin below. All film cameras and digital cameras have grain or noise, so introduce a bit more of your own with the Add Noise filter (Filter>Noise>Add Noise...). Experiment to find a value that's a reasonably close match to the image of the girl. If the resulting noise looks a little too sharp, add a little Gaussian Blur (Filter>Blur>Gaussian Blur).

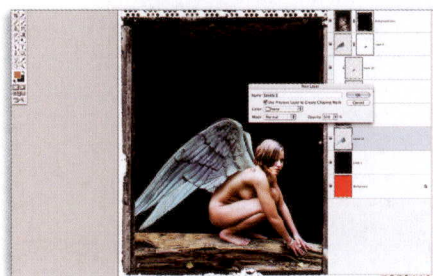


Desaturation

Desaturating images is one way to create the impression of a toned black-and-white photograph. You could also try colouring images using the Hue/Saturation dialog and selecting the Colorize checkbox. By choosing a hue and desaturating the result slightly, you can create the impression of a number of photographic processes, such as sepia and copper toning. Converting images to greyscale, then creating duotones and tritones (Image>Mode>Duotone...) can also mimic the effects of selenium toning.

15 Second wing in place

Paste the second wing behind the image of the girl on the log. It's already the right way around so requires no flipping. Rotate into position, but place at a slightly different angle to the first wing and create a new Levels Adjustment layer above it (ensuring that Use Previous Layer to Create Clipping Mask) has been selected to darken the wing slightly. Simply move the grey triangle to the right slightly and click OK.



16 Sampling some blue

Create a Clipping Layer above the Adjustment Layer, sample a dark blue from the wing using the Eyedropper tool, then, using a large soft brush, paint in some shadows. Turn the layer's Blending Mode to Multiply and add a small amount of noise, if required.



17 Insert melancholic backdrop

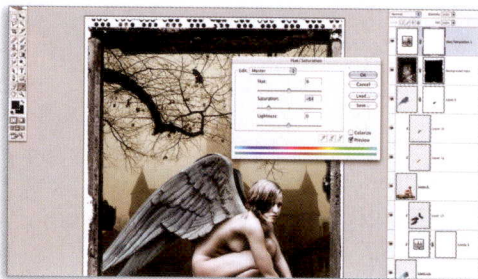
Open the high-res version of iStock_000000675095, a photo of a church taken on a bleak, misty day, and paste it into the background of the composition. As with the image of the girl, it may need resizing to fill the background (Image>Transform>Scale).





18 Adjusting Saturation levels

In order to blend all the different colour temperatures and tones together – and give the piece an old-fashioned appearance – you need to desaturate the image. Create a new Adjustment Layer as the top layer (ensure that it's not clipped, so that it applies to the whole image, not just the element below it) and drag the Saturation slider into minus figures. Dragging it all the way to the left will result in a completely greyscale image, but we want to keep subtle amounts of colour in the image, so try values between -60 and -70.



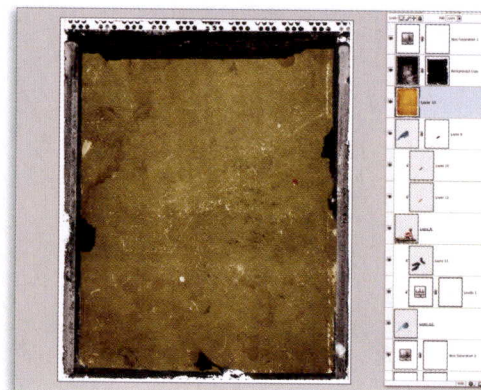
19 Tone down the church

The foreground of the church is slightly distracting and requires darkening with a gradient. Ensure the whole image is sat on a layer filled with black, then create a Layer Mask for the church image. With the Foreground Colour set to Black and the Background Colour set to White, use the Gradient Tool to Shift-drag down and create a graduated blend. The church will show through areas of the Layer Mask that are white.



20 Grungy textures

Open image 'iStock_000000775123', a photograph of some old paper, featuring plenty of grungy texture. Copy and paste this into a layer just below the photographic border. You'll notice that the paper image will already be slightly desaturated from the top Adjustment Layer.



21 Exploit Overlay mode

The final step is to change the paper's Blending Mode to Overlay, with an Opacity value of 80%. This not only tones the underlying image, but, more importantly, transfers the paper's texture to the composition, giving it an aged, distressed look, like an old, forgotten negative from decades ago.



Work in progress...



Creating art from toys

Discover how you can create gorgeous artwork using models **BY JERRY LOFARO**



ON THE DISC

Open up the CD included with this book and you will find the file 'Lofaro tutorial - starting out.jpg'. You can use this to understand the beginning processes of Jerry's art. However, we recommend you get snapping your own toys.

OUR EXPERT

Jerry Lofaro

Jerry has been a doodler ever since he could hold a pencil. A complete lover of Photoshop, he wouldn't use anything else. He has plenty of diverse projects under his belt including illustrations for Celestial Seasonings' products and Trojan condoms.

On page 158 of this book, we take a look at the portfolio of one of the most original Photoshop artists stateside. We were dying to know how Jerry Lofaro created his amazing images. Well, now you're in for a treat as he takes you on a two-part journey through his artistic techniques. Here's a word from Jerry before we begin...

"One of my favourite conceptual approaches when creating an illustration is playing a game of word association. In the case of the image I'm using for my demonstration, the operative word or title was

'Carnivores'. The primary goal of this tutorial is to show how I use toys and models to bring a concept to life. *Advanced Photoshop: The Premium Collection* has graciously allowed me to stretch this demonstration into two parts so I can fully develop and show how I take the art to a finish."

Jerry will talk us through the steps needed to get to the halfway point of the project, as shown above, and will continue in part two starting on page 127. Tackle part one, take a break, and come back to it at a later date with a fresh mind for part two.



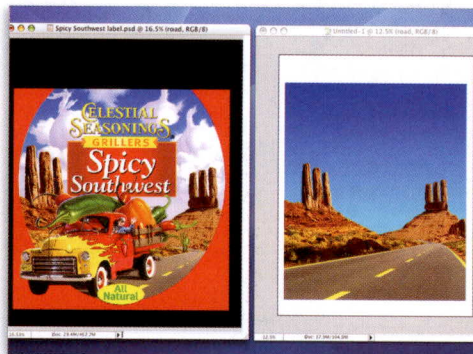
1 Starting out

Here are the main toys that I'm using for inspiration – in this case Velociraptors. I shot these images on a Nikon Coolpix 5000, so it just goes to show you don't need a really fancy camera.



2 Creating a new file

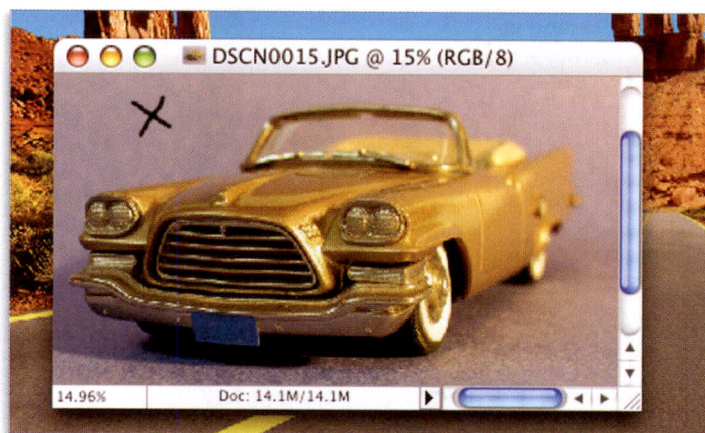
When expedient, I will 'borrow' elements from previously completed artworks. In fact, I regard my 20-year collection of hand-painted illustrations as a reference library, and will occasionally scan bits and pieces and blend them into photos and digital paintings. The new canvas size measures 10 x 12 inches at 350dpi.



"WHEN EXPEDIENT, I'LL BORROW FROM PREVIOUSLY COMPLETED ARTWORKS"

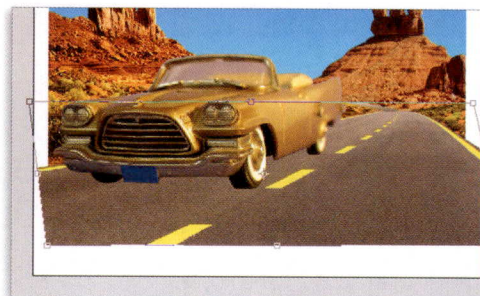
3 Eyeballing the car

Having photographed various angles of the car, I will quickly place the photo files over the main art and 'eyeball' the general perspective. This makes certain that I don't waste time making complicated selections of various cars in order to ascertain which is the best choice.



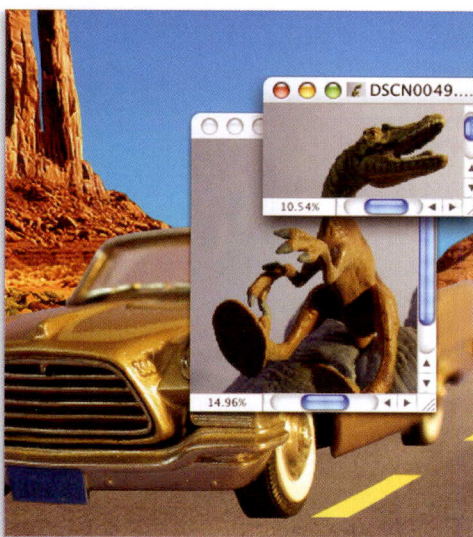
4 Transforming

Once I've chosen the car, selected it and dropped it into the main file, I start adjusting the perspective of the road through various transform modes. I use the Cmd/Apple+T keyboard shortcut, then hit the Ctrl key before clicking anywhere on the canvas to bring up the Transform options box. This is a huge timesaver! The pavement and yellow lines are on separate, linked layers.



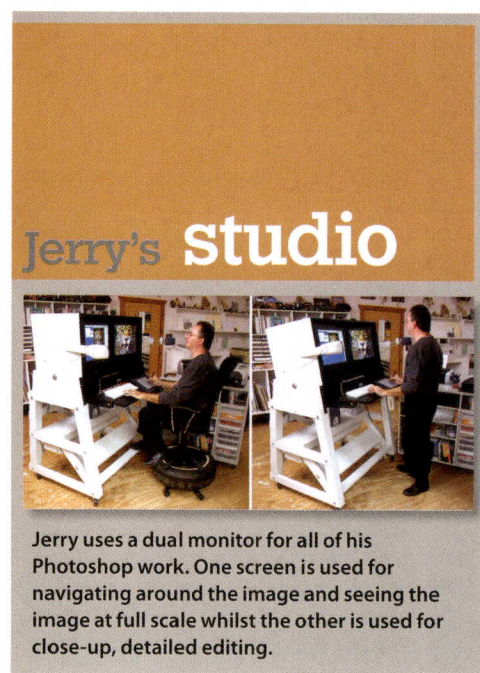
5 The dinos

I next play around with some of my dinosaur photos, much the same way as with the car. I'm trying to get a feel for what positions will work best.



6 Selecting a new car

I realised that my initial car photos were too blurry, so I did another shoot and selected a new car. My camera skills are really pretty basic at best, so I generally work with a lot of trial and error. Also, when shooting something as small as this car I'm working within the limitations of this particular camera.



Jerry's studio



Jerry uses a dual monitor for all of his Photoshop work. One screen is used for navigating around the image and seeing the image at full scale whilst the other is used for close-up, detailed editing.

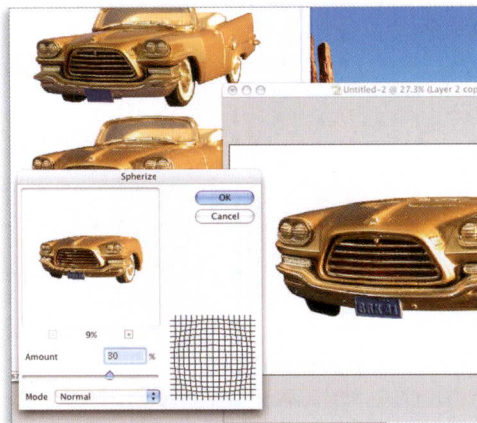
7 Car variations

My next step is to begin to experiment by combining different car parts together as I decide which ones I like best. It helps me to create a new file so I can better compare the subtle variations with one another.



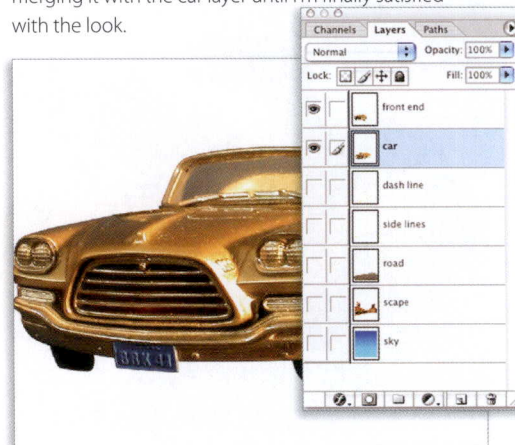
8 Spherizing

Being partial to one front end, I select it, bring it into yet another new file and spherize it. I find that by doing this in a new, cropped-in file I am able to maintain better control of the distortion using the Spherize filter found under Filter>Distort>Spherize.



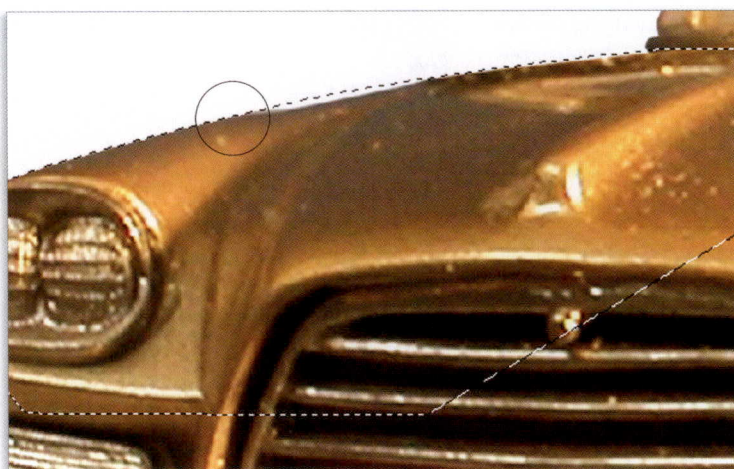
9 Reworking the car

It's now time to take the spherized front end and drop it in over the car layer, making sure I insert a new layer over the original 'car' layer. I can then have a bit of fun experimenting by transforming it, blending it and merging it with the car layer until I'm finally satisfied with the look.



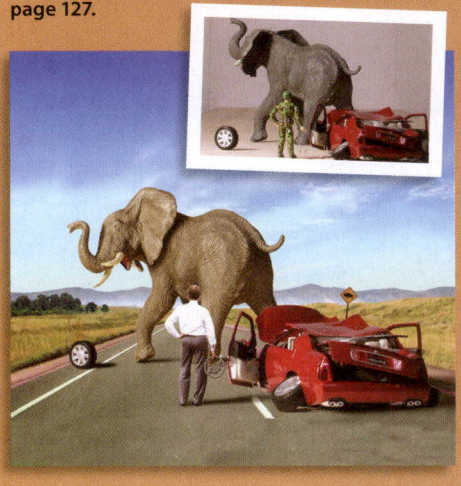
10 Cleaning up

After using the Pen Tool to create a nice, smooth selection, I then use the Smudge Tool which is found in the Tools Palette in order to clean the edges by 'pushing' the image to the edge within the selection, with the tool set to 50%.



Jerry's transformations

It can be difficult to visualise how Jerry's final piece will look when it's complete. Take a look at this previous work. At the moment he has pieced together a careful composition using different model elements. The final design shows off some of the finer details Jerry will be applying in the second part of the tutorial on page 127.



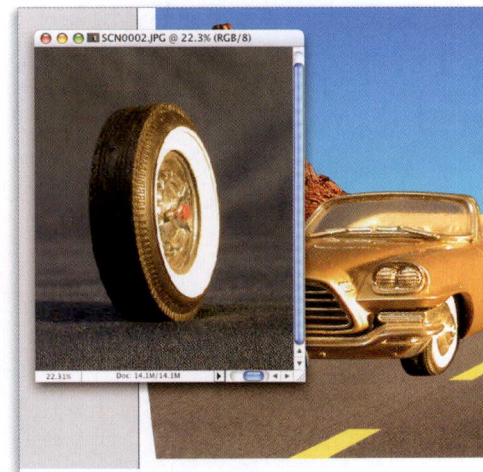
11 Transform again

I continue to enhance the shape and look of the car by transforming the perspective. I also paint in some violet reflecting light on the hood of the car, with the Airbrush tool set to 20%.



12 New tyre

The original tyres were too small and distorted (bashed up by my son!) to begin with, so I photographed a tyre from a larger car model to use which had better detail.





13 Changing the tyre

I selected and deleted the original tyre, again using the Pen Tool for accuracy, and resized the new one for placement.



14 Dino creation

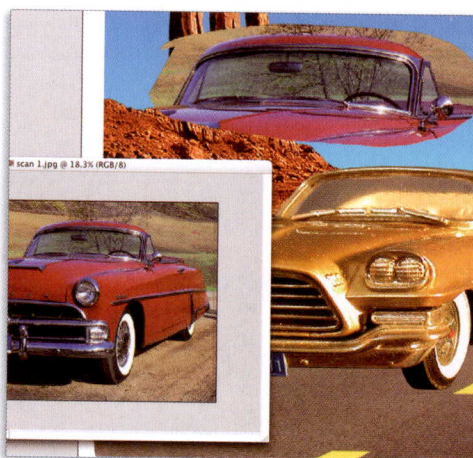
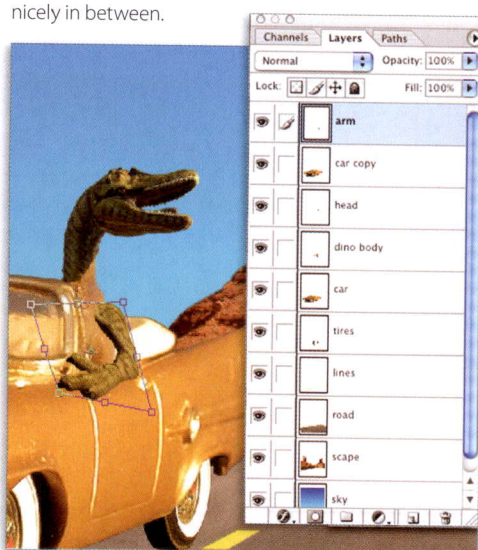
After grabbing some dino pieces, I then used the Magic Wand to quickly select and delete the extraneous background.



"SOMETHING I FIND HELPFUL WHEN I'VE BLOWN UP A DETAIL ON MY RIGHT MONITOR IS TO ENLARGE NAVIGATOR ON THE LEFT"

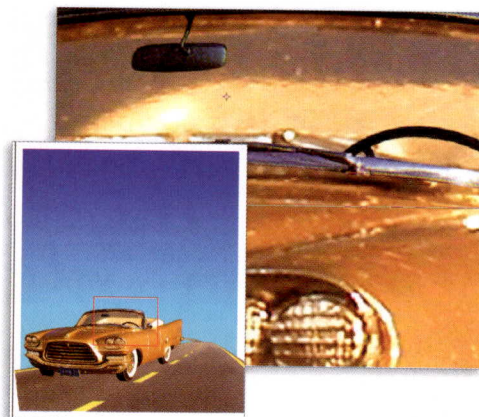
15 Dino in the car

I start to piece together and transform dino parts in order to have the driver fit into the car. The car is now separated by layers so that the raptor just slots nicely in between.



17 Using the navigator

I'm now transforming the new windshield to match the shape of the original. Something I find helpful to do when I've blown up a detail on my right monitor is to enlarge Navigator on my left screen. This allows me to glance over to my left at the normal-sized image and better gauge the accuracy of a transformation or rendering as I'm doing it.

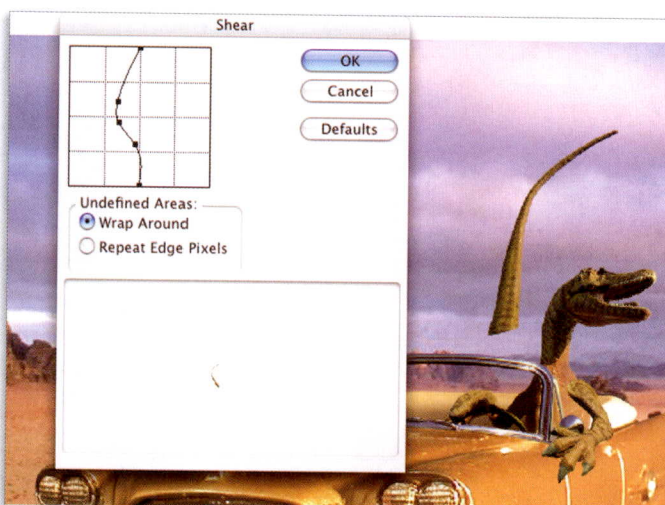
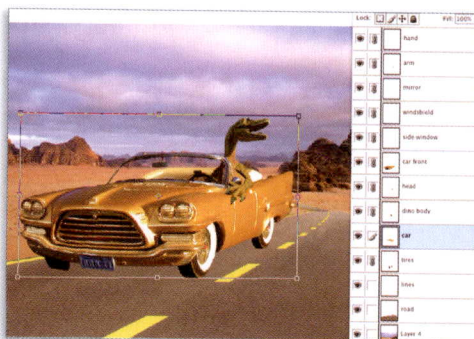


16 New windshield

I decided to use an existing reference of an antique car with similar angles and lighting, so that I could create a more effective windshield. Although my original car is a 1959 Chrysler 300E, it's not important to the concept that it be accurate because I plan to continue modifying it.

18 Further transformation

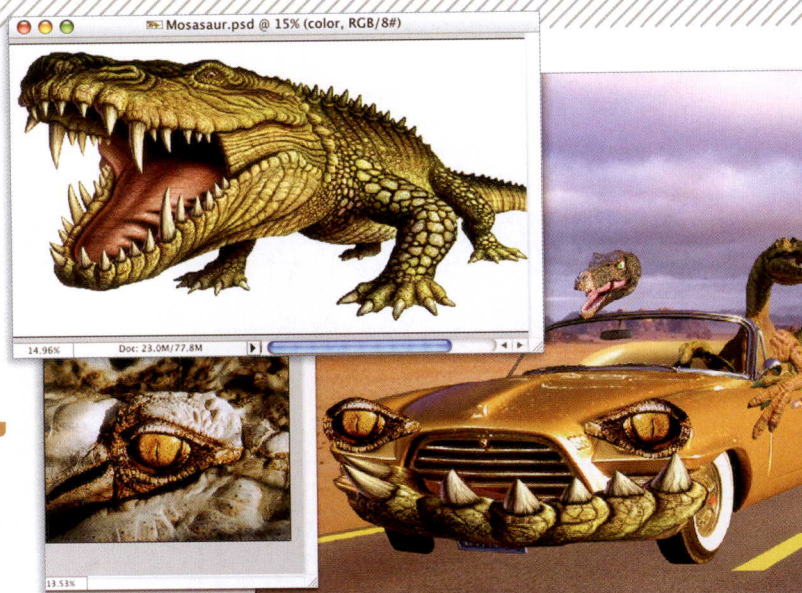
I've linked all my dino and car layers together and continue to move, distort and resize them in my scene. I also reviewed my reference files and placed in an environment that's more reflective of what I had in mind.



19 Shearing the tail

I grabbed a tail from my photo shoot folder and then 'sheared' it to enhance the shape. Shear takes a little bit of practice and understanding, but can produce very exciting aspects to an image. Although I didn't need to do it here, I will usually bring the item to be sheared into a new, cropped-in file for maximum control in the same manner that I used Spherize in step 8.

"I PREFER CREATING A NEW FILE THAT FOCUSES ON ONE ASPECT OF THE PIECE"

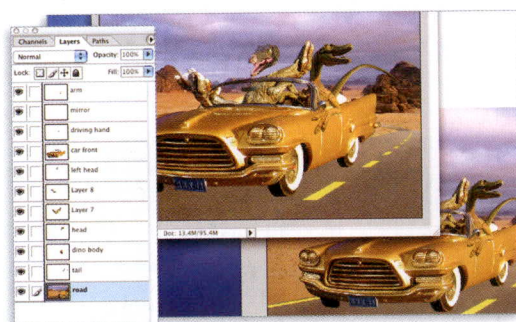


20 Playing around

At this point I thought I'd play around a bit with the car to further enhance the concept – just throw some stuff at the wall to see what might stick. In addition to the photo reference of a crocodile's eye, I've also raided my archives for a piece of a creature's mouth. I'm starting to develop the other raptor in the passenger seat as well.

21 Raptor progress

Often my original files will get pretty big and slow down. I prefer creating a new file that concentrates on one aspect of the piece, like my desire to develop the raptors. This speeds things up and increases my focus.



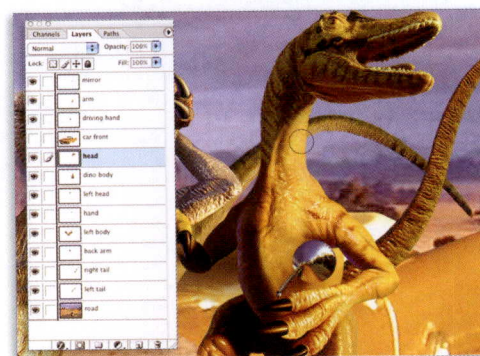
22 More work on the raptor

I carried out yet another photo shoot where I repositioned the second raptor. Because this was an articulated model, I was able to forcefully cross its legs in my quest to add more character and humour to the piece.



23 Integration

After further development of both sets of arms and claws, I start to integrate the driver's head with the body. One of my favourite and most used techniques is to gently erase out of the top layer, exposing the details in the layer below. I generally do this with the flow and opacity of the Erase Tool set at 20% or 30%.



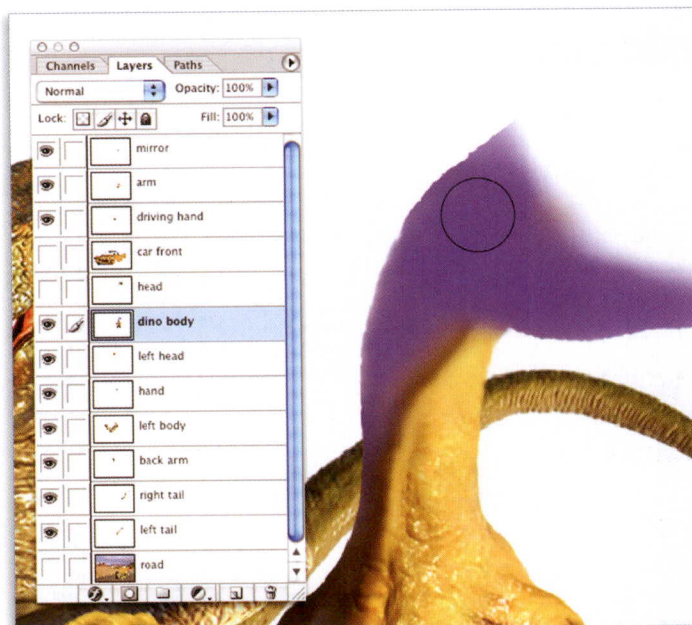
Jerry's studio

Jerry has a designated studio in which he carries out all of his Photoshop work. He surrounds himself with a variety of models of dinosaurs and animals, as well as gadgets that he might find useful for his art.



24 Selecting the body

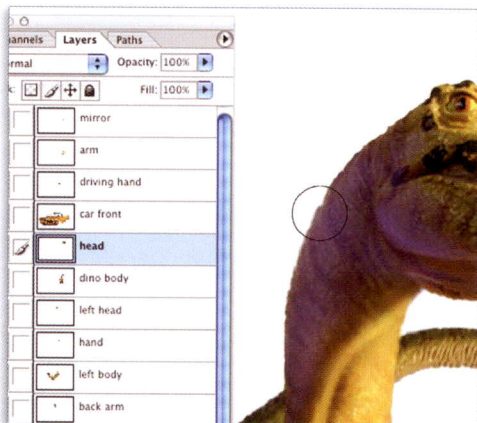
My next step was to select the body of the raptor within the Layers palette, and then I added a little more interest by painting in some cooler tones using the Airbrush tool set at 30%.





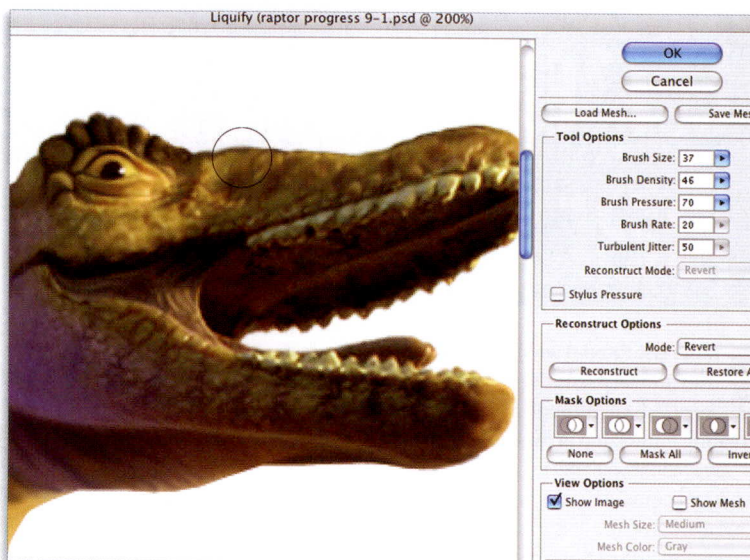
25 Rub out the head

Next, I gently erase out of the head layer, exposing some cooler violet tones beneath while retaining some of the original's detail.



26 Liquify

After working on the eye, I begin to alter the raptor's features a bit with the Liquify filter. I find that I use the Smudge Tool within this filter the most because it feels the most organic and is the easiest to control.



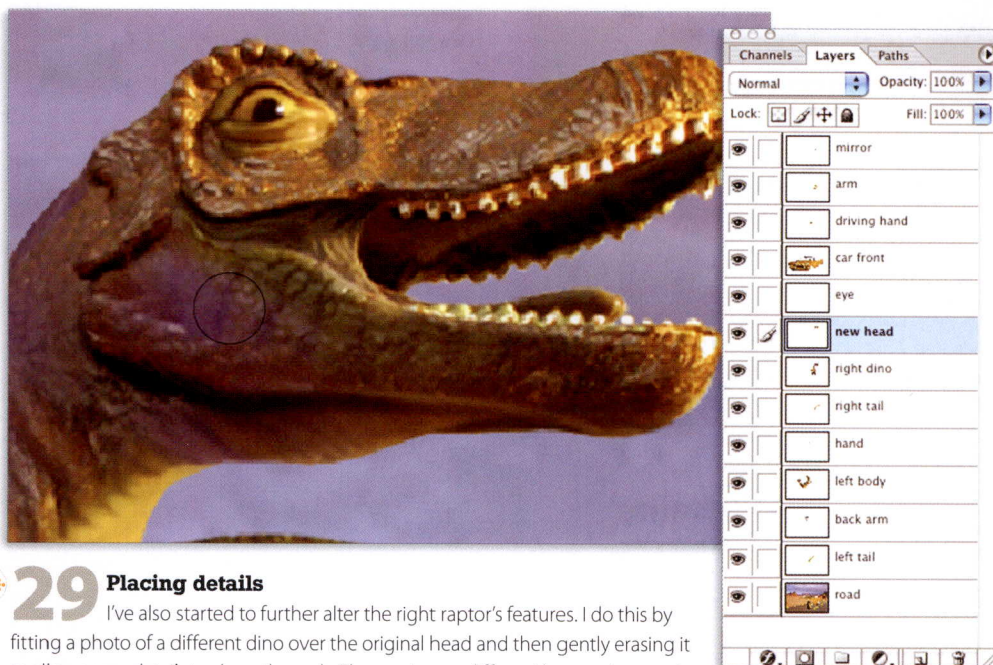
27 The raptors so far

Here's a clearer look at the raptors' development. It's a bit different to the original isn't it? I have re-done the claws and started gently painting over the photographs in order to play down some of the more 'plastic' looking highlights.



28 The other raptor

I did another photo shoot of different dino head angles to incorporate a new head on the left raptor and painted in a new eye.



29 Placing details

I've also started to further alter the right raptor's features. I do this by fitting a photo of a different dino over the original head and then gently erasing it to allow some details to show through. The eye is on a different layer so I can resize it and move it around. Though partially visible, I've also added a new tail. ■

"I FIND THAT I USE THE SMUDGE TOOL WITHIN THE LIQUIFY FILTER THE MOST BECAUSE IT FEELS THE MOST ORGANIC"

Creating art from toys: part two

Add the finishing details to your model artwork piece in this second instalment **BY JERRY LOFARO**

In the last tutorial we started a mammoth project from model master, Jerry Lofaro. In part one Jerry led you through the early stages of creating Photoshop artwork using toys as a basis.

Jerry taught you how to position your models and work on composition, only spending a short length of time discussing the finishing details and airbrushing techniques. The half-way point was a little crude, but it pinpointed where our subjects would sit on the canvas plus the majority of the scenic elements that would go

into the final piece. Now we reveal the last magic steps towards achieving your finished print.

Jerry explains: "I continue to hack away at the illustration, experimenting and discarding imagery as I move towards a finish. And that, of course, is the beauty of Photoshop – the ability to play with complicated ideas and images without tearing your hair out."

Over the next few pages Jerry will add some more elements to the piece and completely transform your image with the help of the Liquify tool.

ON THE DISC

If you started to create your own model artwork during the last tutorial you can use this second part to help you perfect Jerry's gorgeous style. Alternatively, you can find Jerry's 'work in progress' image on the cover CD.

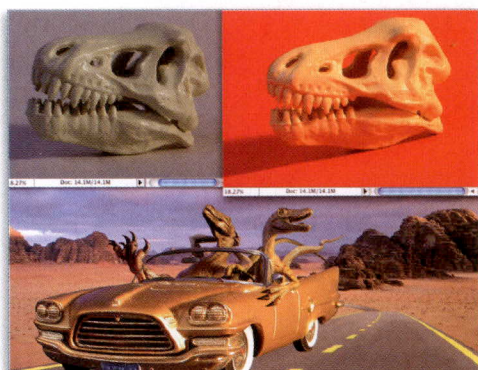


OUR EXPERT Jerry Lofaro

Jerry has been a doodler ever since he could hold a pencil. A complete lover of Photoshop, he wouldn't use anything else. He has plenty of diverse projects under his belt including illustrations for Celestial Seasonings' products and Trojan condoms.

1 Landscaping

I'm now ready to devote time to developing the background scene. I did some more toy photography – in this case taking some shots of a plastic T Rex skull that was about an inch in size. I like to shoot models against different coloured papers to produce interesting effects.



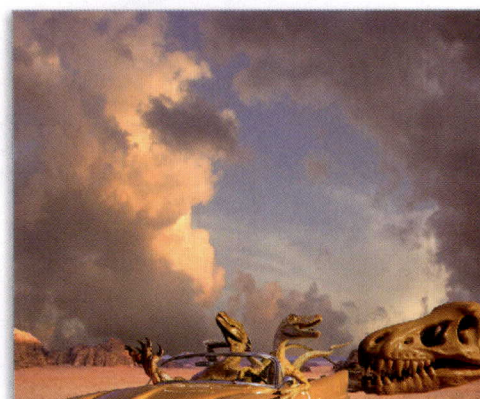
2 Skull placing

I selected and dropped the skull into the background and used the Transform Tool (Cmd/Apple+T) to put it into place.



3 Clouds

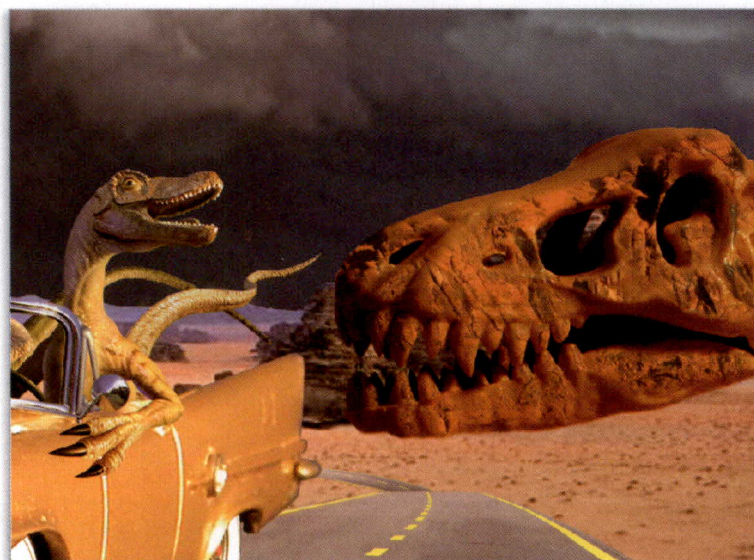
I played around with the skull colour a bit and also tweaked the brightness and contrast. I then started checking out some cloud variations to give the background a bit more impact.



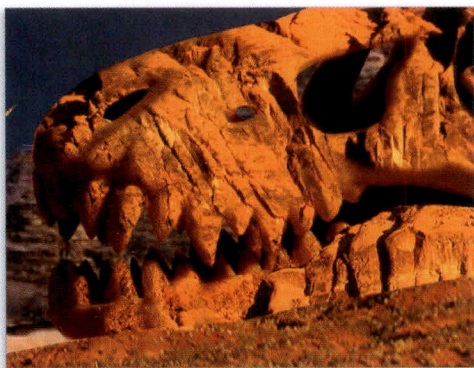
"THE BEAUTY OF PHOTOSHOP, OF COURSE, IS THE ABILITY TO EASILY PLAY AROUND WITH IDEAS WITHOUT TEARING YOUR HAIR OUT"

4 Skullscape

I picked out a rock formation from my photos of different trips out West and dropped it under the skull layer I placed on the landscape. After selecting the skull, I inverted the selection, moved to the rock layer and deleted the extraneous rock so that it would conform to the skull's shape. I then started gently erasing out of the skull layer at about 30% pressure, exposing the texture below.







5 Skull details

Here's a detail of the skull. I also started tossing in other rock formations and blending them in to make the skull sit better on the image.

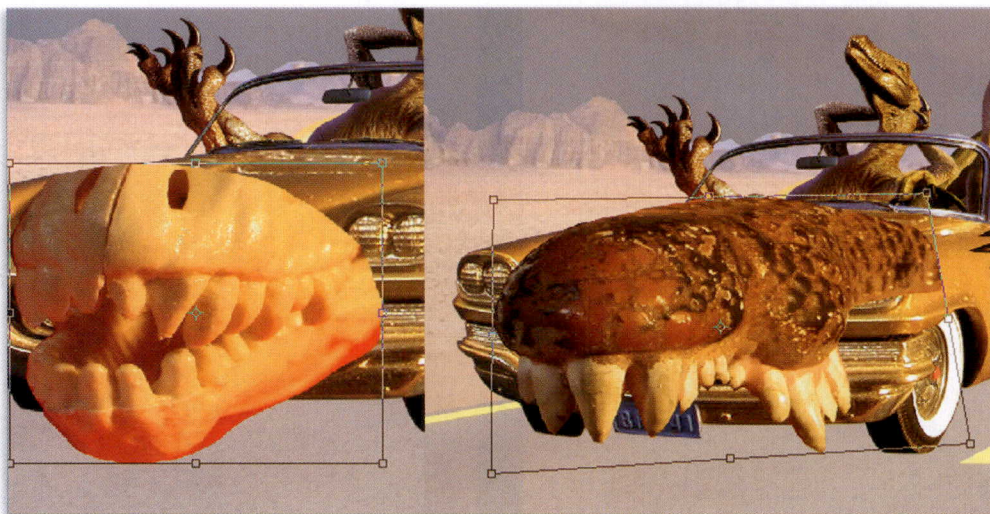


6 Car hood

I moved back to working on the car. In trying to visualise the hood, I've taken some more photos of dinosaur models in the position of the car. I've reduced the background's opacity in order to help me focus on the car.

7 Transforming and distorting

I played around with the jaws by transforming and distorting them over the hood, but I realised that it wasn't quite working the way I anticipated and decided I would just freely 'paint' the hood.



8 Smudge the hood

Keeping my photos close for reference, I started manipulating the hood by using the Smudge Tool set between 50% and 70%.

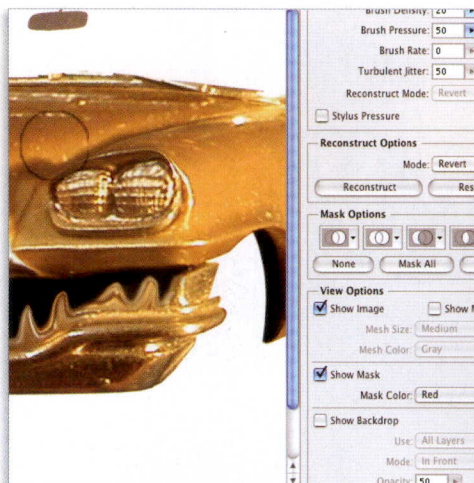


Using Liquify

The Liquify filter is an extremely powerful command that can completely transform an image. However, as it's a fairly complex tool to master, it's rarely used with success. The Liquify filter houses a set of painting tools that distorts and transforms regions of an image by manipulating pixels. The filter contains masking tools that you can use to protect areas of an image from being distorted. You can also overlay a mesh grid onto your image to gauge the effects of the distortion as you apply it to your artwork.

9 Liquify

Using the Smudge Tool in the Liquify filter, I continued to push the car around. I started to roughly indicate the teeth coming out of the bumper as well.



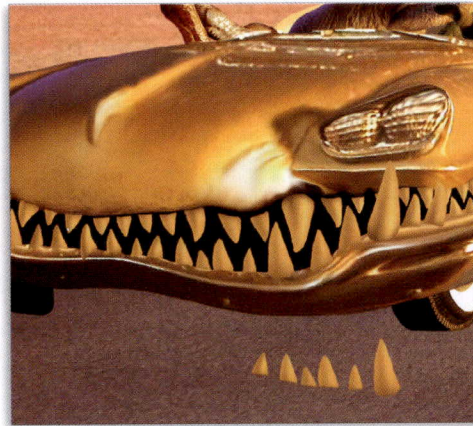
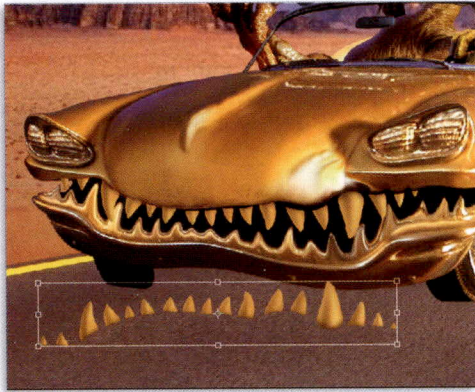
10 Teeth

I then roughed out the top teeth. As I became more comfortable with the arrangement, I later reshaped each tooth by erasing with a hard Eraser or by lassoing and deleting out.





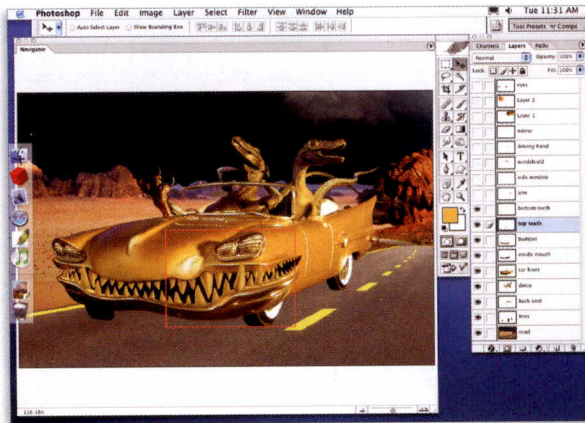
- 11 Perfect shading** Not yet concerned with colour, I then burned in some shadows and dodged in some highlights. After duplicating the teeth layer I turned it upside down in preparation for placing the teeth in the bottom jaw.



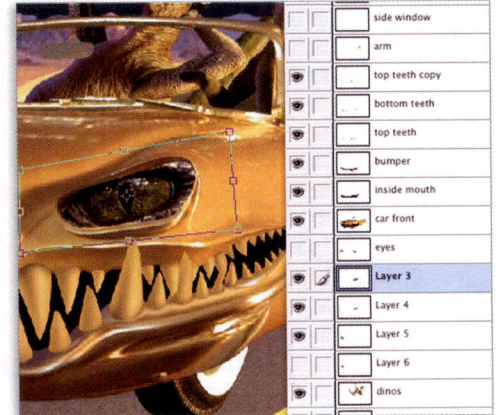
- 12 Photoshop dentistry** I selected each tooth and enlarged and distorted it into place. Although it may appear tedious, this bit of creative dentistry is a lot of fun and moves quickly.

"ALTHOUGH IT MAY APPEAR TEDIOUS, THIS BIT OF CREATIVE PHOTOSHOP DENTISTRY IS A LOT OF FUN AND MOVES QUICKLY"

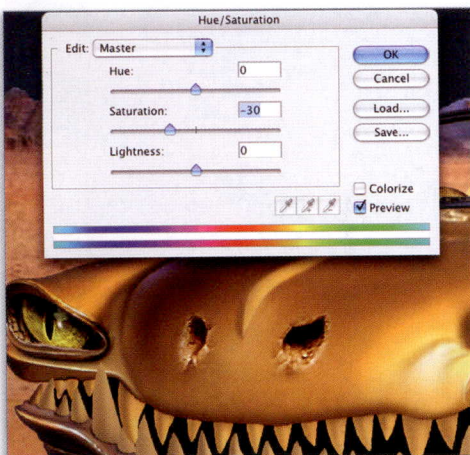
- 13 Using the Navigator** Because I did this with the art blown up large on the right-hand monitor, it was helpful to enlarge Navigator on the left-hand screen. This meant I could glance over and get a better sense of my composition, and saved me from needing to zoom in and out as I worked.



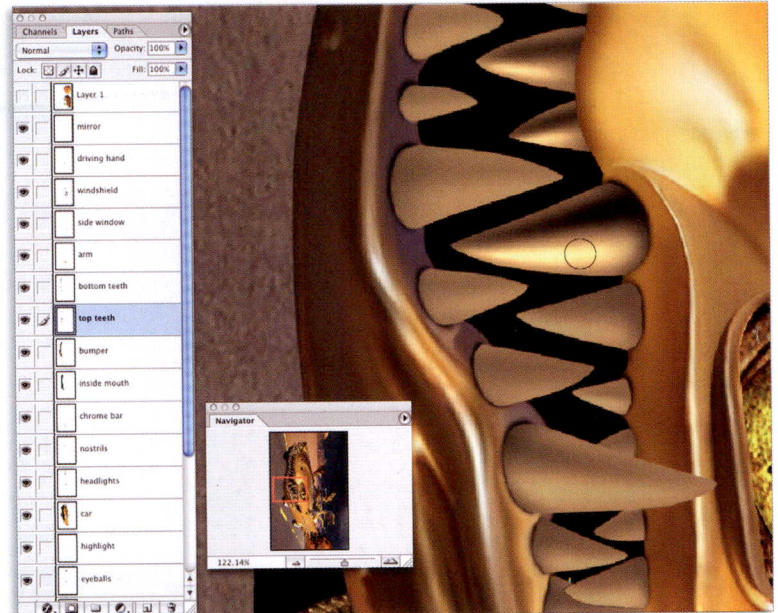
- 14 Eyes** After deleting the toy's headlights, I started transforming various crocodile eye references on layers beneath the car layer.



- 15 Colour and intensity** After enhancing the eyes' colour and intensity, I started adjusting the teeth colour by first desaturating each teeth layer (top and bottom). I also grabbed nostrils from a Komodo Dragon and tried them on for size.



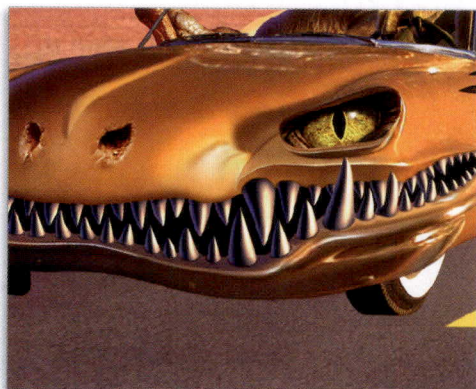
- 16 Revolving teeth** Continuing to work on the teeth, I found it easier to do so when I revolved the canvas clockwise (or counter clockwise) to achieve a comfortable angle because I like to 'freehand' shadows and highlights with Burn and Dodge tools.



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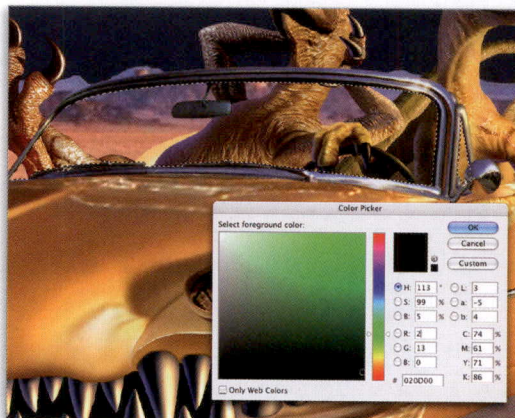
17 Reflections

Once I'd accomplished the general look of the teeth, I added a cool, reflecting light on the shadow side while playing around with the overall colour.



18 Windshield

After selecting the inside of the windshield with the Magic Wand Tool, I used the Color Picker in order to choose a dark green. My next step was to apply an Edit/Fill at 100%.



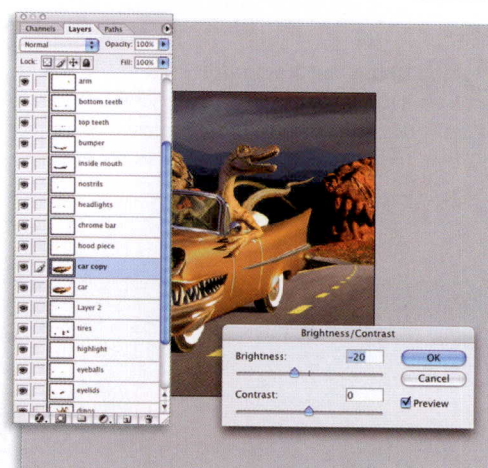
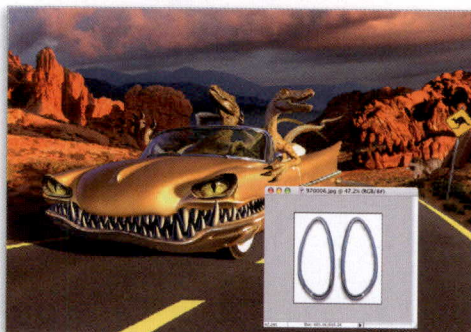
19 Painting light

After turning down the windshield layer's opacity to around 20%, I created a new layer above it and then gently painted in a cool, reflecting light. I added highlights with my brush at 10%.



20 Temporary placements

After spending some time developing the background with my Western photos (Arches National Park, Utah and Valley of Fire, Nevada), I got back to the nostrils. After 'Googling' various chrome references, I found this shot of a PT Cruiser's tail light rims inspiring. I also temporarily placed a kangaroo crossing sign on the left and added a shadow under the car.



21 Car enhancements

In order to further enhance the car, I made a copy of the car layer. I then darkened it by turning the brightness down 20%.

22 Revealing highlights

My next step was to erase out of the 'car copy' layer – which revealed brighter highlights underneath. In my experience, I have found that this technique gives a nice sheen.

"I HAVE FOUND THAT THE TECHNIQUE OF ERASING OUT OF A LAYER GIVES A NICE SHEEN"





23 On the side

Next, I grabbed a back-lit landscape shot and then transformed it onto the side of the car. I then reduced the opacity of that particular layer to 30%.



24 More teeth

I then turned my attention back to the raptors by borrowing elements from an older illustration and transforming them into place.

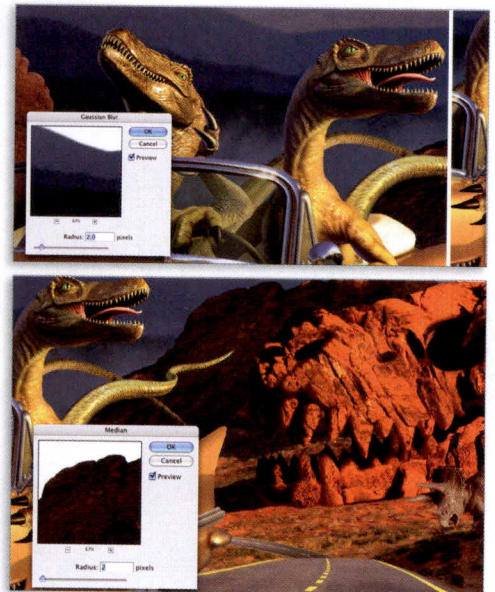
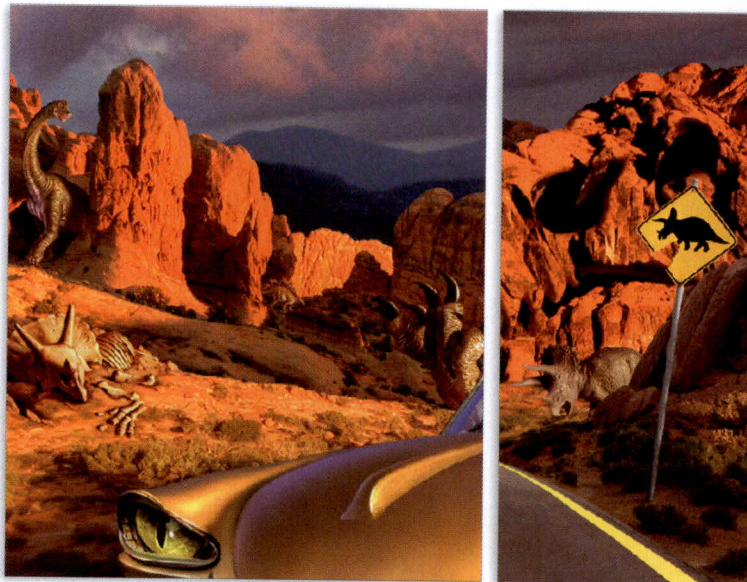


26 Soften the cliffs

After finishing the raptors' features, I started to soften the background by first applying a Gaussian Blur to the hills. I then used the Median filter in Noise to soften the cliffs on the right.

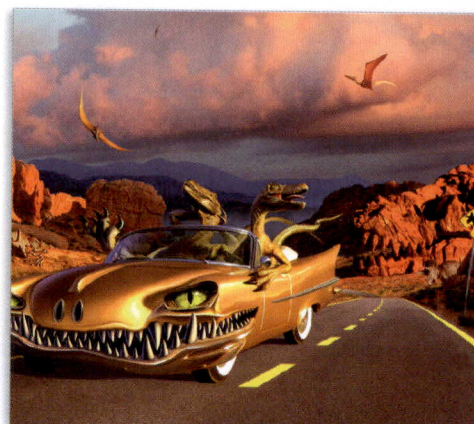
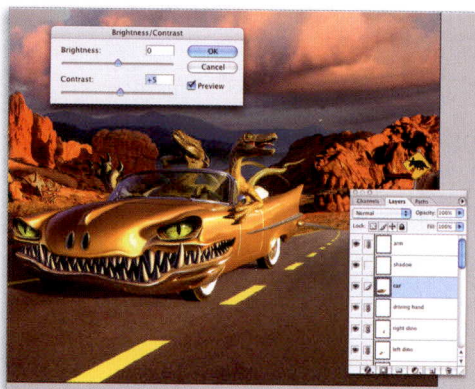
25 Landscape

I started to populate the background with models and previously illustrated dinosaurs and create the silhouette of the triceratops for the 'Dinosaur Crossing' sign. It's pretty common in rural areas of the US to find road signs with bullet holes in them, so I thought it would be fun to have a raptor bite mark out of this one – which I created by simply erasing it out.



27 Enhancing

I further enhanced the car by painting in brighter highlights, then by increasing the contrast. I also increased the contrast on some of the other elements, mostly at 5%. A shadow has been added on the car under the driver's arm.

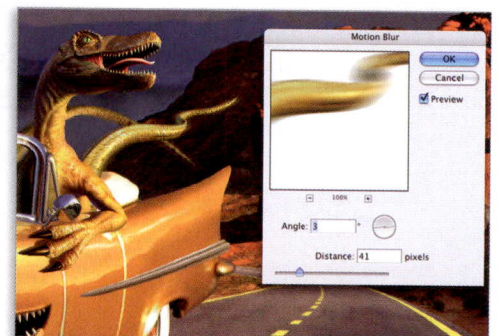


28 Pterodactyls

I continued to add more elements by raiding my archive of illustrations. I added Pterodactyls to the image on a separate layer, making sure the positions and angles were varied.

29 Motion Blur

I copied each raptor's layer, placed it underneath and deleted everything except the tail. I then applied a Motion Blur. I repeated this step with the back of the car to bring in some movement. Generally, as my final step I will use the Blur Tool at 100% and run it along every edge of each element to avoid anything looking 'cut out'.



Create an apocalypse

Braving sub-zero temperatures, Tim Shelbourne dons his thermals and enters the second ice-age, thanks to the wonders of Photoshop CS2. **BY TIM SHELBOURNE**





The Day After Tomorrow. Ecologically, it's the planet's worst nightmare. Global warming accelerating to the extent that the Earth enters a new ice age.

It's an almost unimaginable scenario, but, as the Hollywood film showed us, the results are well within the grasps of the digital imager. So here, we'll visualise this frozen world in Photoshop, where we'll transform a singularly ordinary digital photograph into a vision of the world in the grip of another ice age.

First, we'll need to replace the featureless sky in the original start image. This means manipulating the levels on one of the individual colour channels to create a purely black and white image that can be used as an effective layer mask. After replacing the sky, we can use simple copies of the original Background layer, in conjunction with layer Blending Modes to give the entire image an arctic-like frozen feel.

For adding more realistic fallen snow, we'll use one of Photoshop's many textured brushes. Ideally you'll want to use a pressure-sensitive graphics tablet for this, as you'll have far more control over the opacity of the brush by using a stylus rather than a clumsy mouse.

Where you place the fallen snow – it's your project after all – and how much you add is really up to you. However, we've included a 'snow map' on the cover disc to help you.

ON THE DISC

If you fancy having a go at this tutorial boot up the CD and load up the starting image and snow map. Alternatively, why not turn one of your holiday snaps into a snowy scene?



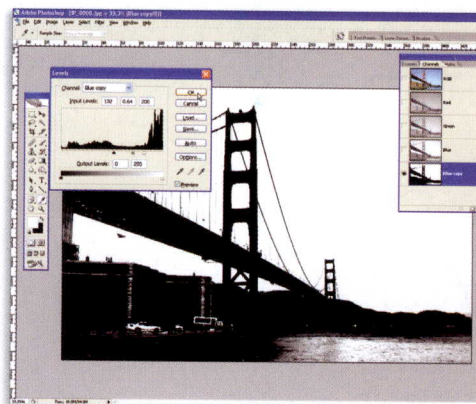
OUR EXPERT Tim Shelbourne

With 20 years' experience as an artist and illustrator, Tim is one of Photoshop's leading lights. As well as writing tutorials, Tim's book *Photoshop Photo Effects Cookbook* is a must-read.

Channeling forward

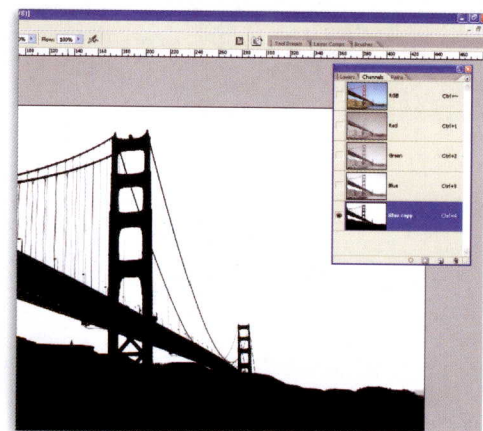
1 Duplicate a channel

Open the start image and then click the tab for the Channels palette. Here we're going to make a super accurate mask for the bridge and landscape. Start by right-clicking the blue channel and choosing Duplicate Channel. On the duplicated channel, go to Image>Adjustments>Levels. Drag the Black slider to the right, achieving an Input Value of 132. Set the White Point slider to 208 and the mid-point slider to 0.64. Then click OK to apply.



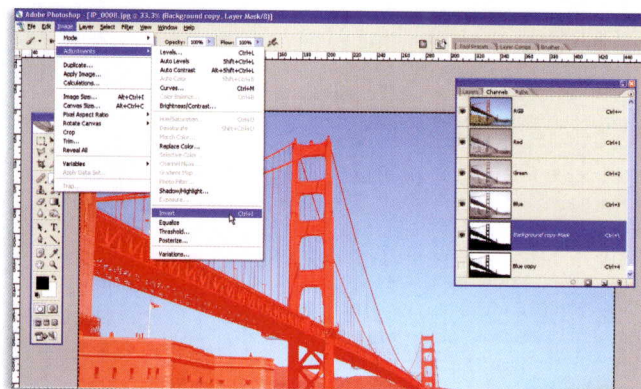
2 Paint with black

Ensure that your Foreground colour is black and choose the Brush Tool. Select a hard round brush from the Brush Picker. Now paint over any parts of the landscape that are not black to create a solid silhouette of the bridge and the land. When you've painted out all of the grey areas, go to Select>All, followed by Edit>Copy. Now click on the RGB channel at the top of the Channels stack and return to the Layers palette.

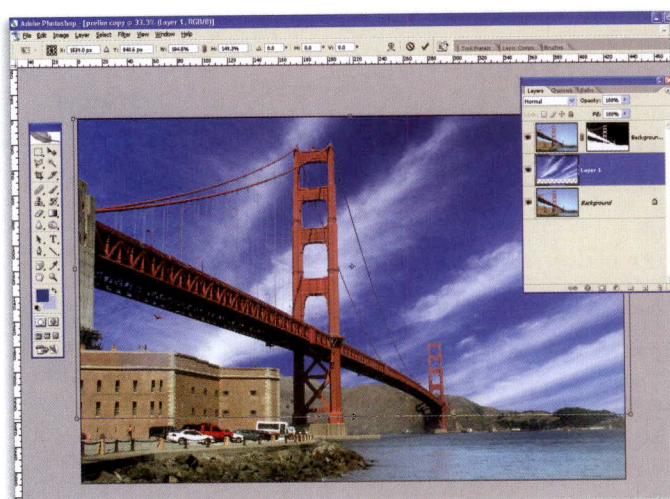


3 Add a Layer Mask

Add a Layer Mask to this layer via Layer>Layer Mask>Reveal All. Return to the Channels palette and click the visibility eye next to the Background Copy Mask channel. Go to Edit>Paste. Now invert this mask via Image>Adjustments>Invert. Click again on the visibility eye for this channel to hide it. Now click the RGB channel again and return to the Layers palette.

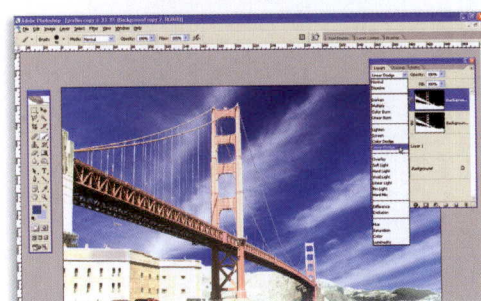


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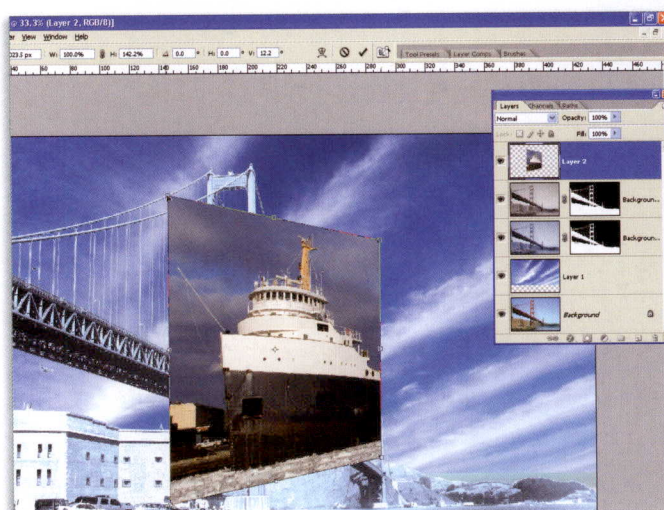


4 Paste the sky
Now click on the original Background layer. Find and open a suitable sky image and go to **Select>All, Edit>Copy**. Now close this image, returning to the main composition. Go to **Edit>Paste** to paste the sky. Now go to **Edit>Transform>Scale**. Drag on the handles around the transform bounding box to increase the size of the sky to fill the existing sky area. Click the tick in the Options bar to commit the transformation.

5 Duplicate and desaturate
Click on the Background Copy layer and duplicate it via **Layer>Duplicate Layer**. Now click the upper duplicate layer and **Desaturate** it via **Image>Adjustments>Desaturate**. Set the Blending Mode for this layer to **Linear Dodge** in the Layers palette.

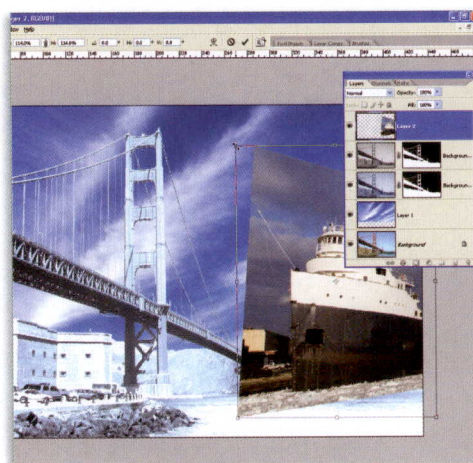


6 Colourize
Click on the lower duplicate layer and go to **Image>Adjustments>Hue/Saturation**. Check the **Colourize** box. Drag the **Hue** slider to the right to a value of 223 to create a blue/cyan tint. Use a **Saturation** value of 32. Click **OK** to apply. Leave the **Blending Mode** for this layer set to **Normal**.

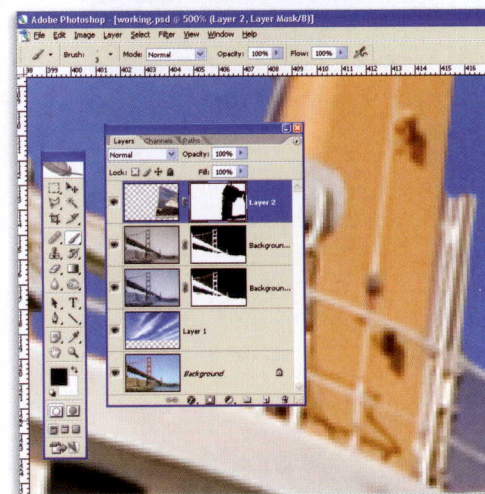


7 Paste and distort
To exactly replicate this image you'll also need an image of a ship. Open this image and make a selection around the front half of the ship with the **Rectangular Marquee Tool**. Return to the main image, click on the top layer and go to **Edit>Paste**. Go to **Edit>Transform>Perspective**. Drag the top left hand corner handle up a little to increase the perspective. Then hit the **Enter** key to commit.

8 Move and size
Choose the **Move Tool** and drag the ship over to the right of the image. Now go to **Edit>Transform>Scale**. Hold down the **Shift** key on the keyboard, then grab the top left corner handle and drag it out and up to increase the size of the ship just a little. Release the **Shift** key and hit **Return** to commit.



9 Mask around the ship
Add a **Layer Mask** to this layer via **Layer>Layer Mask>Reveal All**. Click on the **Layer Mask**, choose the **Brush Tool** and paint around the ship with black to hide the surroundings. Take your time, using a small brush to isolate the ship, then right-click the **Layer Mask** thumbnail and choose **Apply Layer Mask**.



Get editing!

In this exercise, we use the **Edit>Transform>Distort** command to create the shadows being cast from the two figure we're adding to the image. After you've chosen this command, you'll see that the elements on the target layer are enclosed by a transformation bounding box. There are 'handles' placed around this box and it's by dragging on these handles that we can distort the elements on the layer. You can drag each of these handles individually to stretch or skew the image elements within the bounding box. You can move the image elements by simply clicking and dragging within the bounding box. Hit **Return** to apply the transformation.



10 Colourise again

To colour the ship, go to Layer>New Adjustment Layer>Hue/Saturation. Drag the Hue slider to 214 and set Saturation to 37. Click OK to apply the Adjustment Layer. Position your pointer on the dividing line between the ship layer and the Adjustment Layer in the Layers palette and hold down the Alt key. Your pointer will change into two overlapping circles, click to group these two layers.



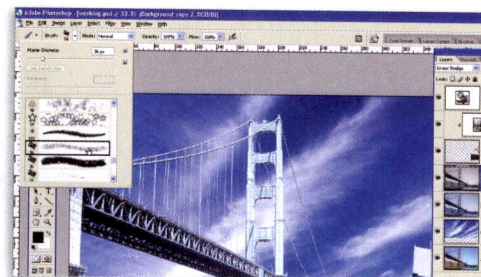
11 Add a photo filter

Add a Photo Filter to unify the colours in the image. Go to Layer>New Adjustment Layer>Photo Filter. From the list of filters choose Violet and reduce the filter Density to 7%. Click OK to apply the Adjustment Layer.



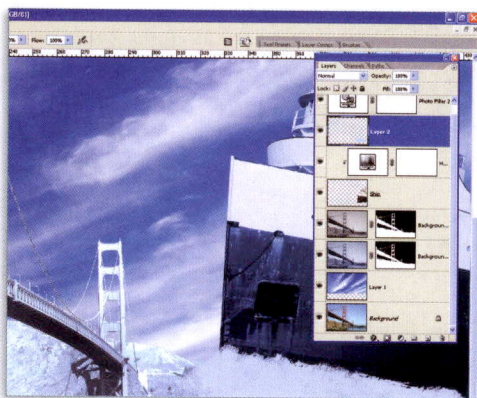
12 Chalk brush settings

For the fallen snow we'll modify a Photoshop brush. Choose the Brush Tool and click in the Brush Picker. Hit the small right pointing arrow in the Brush Picker and choose Reset Brushes. Scroll down the list of brush thumbnails, locate the Chalk brush and double-click on it. If you're using a graphics tablet, click on Other Dynamics and set the Control for Opacity Jitter to Pen Pressure. In Shape Dynamics set Minimum Diameter to 50%.



13 Start painting snow

Hold down the Alt key and sample one of the lightest blues from the image with the Eyedropper. Click on the upper Background Copy layer and add a new layer (Ctrl-Shift-N). You'll need to refer to the snow map on the cover disk to see where to paint the snow. The important point is that this brush will give nice, broken edges to your snow. Begin to paint with the brush at a fairly large size in front of the ship to make a snow bank.



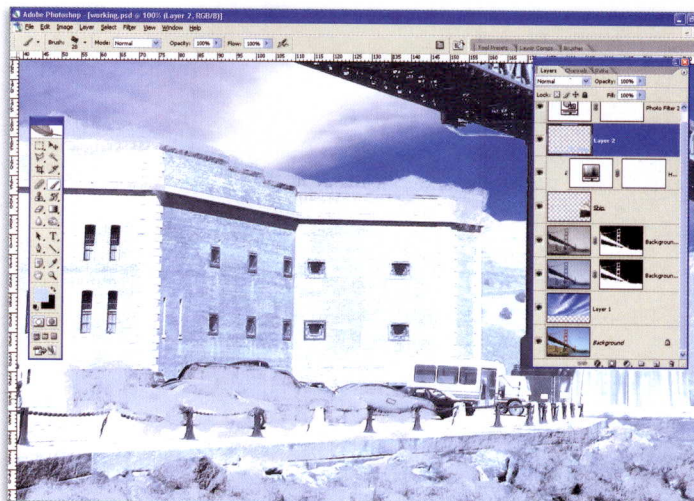
14 Snow build-up

As you paint, vary the tone of the colour slightly by clicking the foreground swatch and choosing a slightly lighter tone. We're going to paint some highlights over this tone, so don't worry if your snow cover still looks a bit flat. Continue to paint over areas of the ground, building up snowfall on the horizontal planes in the image and over the distant hills.



15 Snow shadows

Remember that here we're actually painting the areas of the snow which are in shadow, so you need to bear in mind the light direction as you paint. You can see from the bridge itself that the light is actually coming from the top right of the image, just outside of the image frame. As you paint over the rocks in the bottom left of the image, ensure that you leave a few dark areas of rock showing through the snow.

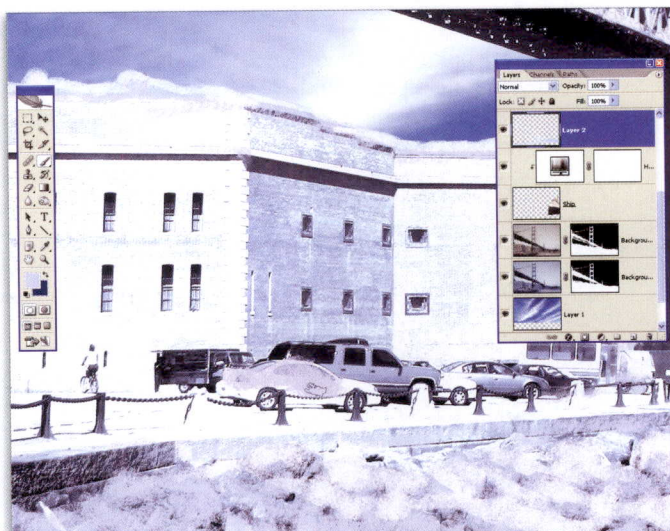


"THE CHALK BRUSH DOES A GREAT JOB OF RECREATING THE EFFECT OF FALLEN SNOW"

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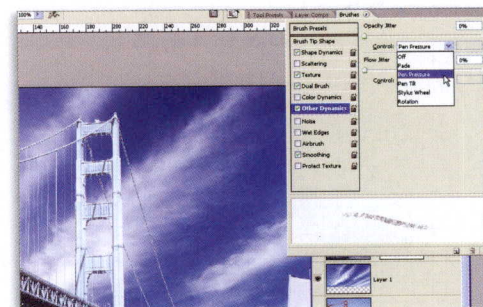
16 Breaking up

Paint some snow along the tops of the buildings, covering up the hard, straight lines. Also, with a smaller brush, you need to paint over the sides of the parked vehicles, making sure that you leave some of their upper outlines showing, as we'll be adding some highlights here at a later point.



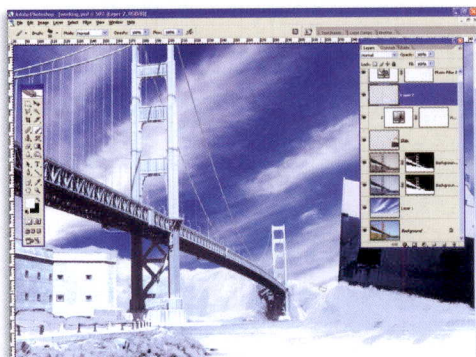
17 Adjust the highlights

Still using the Brush Tool, hold down the Alt key to activate the Eyedropper Tool and click to sample White from the image. Hit F5 to call up the Brush Dynamics palette, and in Other Dynamics set the Opacity Jitter control to Pen Pressure. Now we need to brush some highlights into the areas you've just painted.



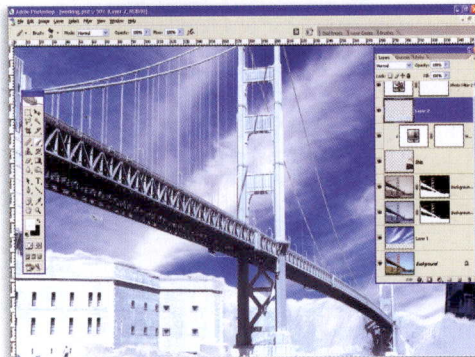
18 Feel the pressure

It's vital here that you blend the highlights in with the snow you've just painted. You can easily do this by using the pressure sensitivity of your graphics tablet, using the white at lower and lower opacity to achieve the blend. Again, bear in mind the light direction when adding the highlights.



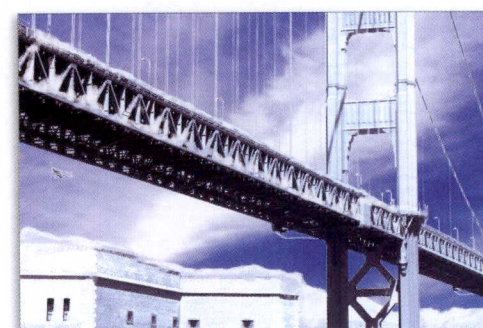
19 Snow detail

This part of the process can be very time-consuming, as you go around the image adding areas of fallen snow. The more subtle areas of snow build-up you add, the more effective the finished piece will be. If you feel that some areas of tonal changes in the snow are a little to harsh, soften them with the Blur Tool.



20 Get effective

You need to make sure that you add plenty of small areas of snow to the bridge itself, sampling various tones of blue/white from areas of the image by holding down the Alt key and then clicking on them. Also you should add snow to the ship, with some especially bright highlights where the sun is hitting most strongly.



Painting icicles

Of course, no ice age is complete without the odd icicle or two! Fortunately, these icicles are very simple to paint using a pressure sensitive graphics tablet. In the Brush Dynamics palette, displayed by hitting F5, you can set the Size Jitter control in the Shape Dynamics category to Pen Pressure. Now to paint the icicle, start at the top with heavy pressure, using less and less pressure as you move towards the icicle tip. As you reduce your stylus pressure the size of the brush will become smaller and smaller, resulting in a really effective pointed end. Remember to add some white highlights!



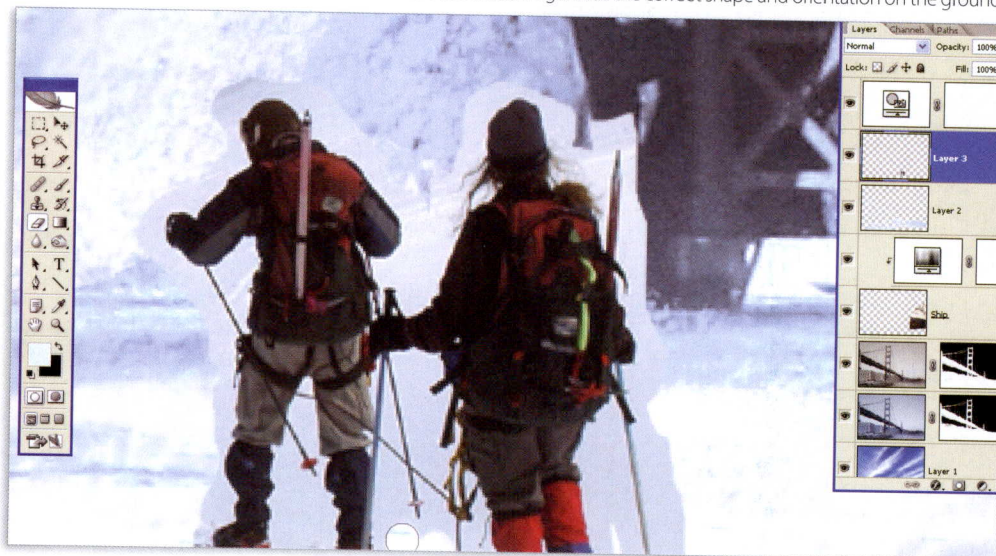
21 Adding the figures

Choose some wintry people images from your own photo stock or use an image library and choose the Lasso Tool to make a rough selection around them. Paste into the main image. Go to Edit>Transform>Scale and size the figures by dragging on one of the corner handles, holding down the Shift key to constrain the proportions. Hit Return to commit the transformation.



22 Create a shadow

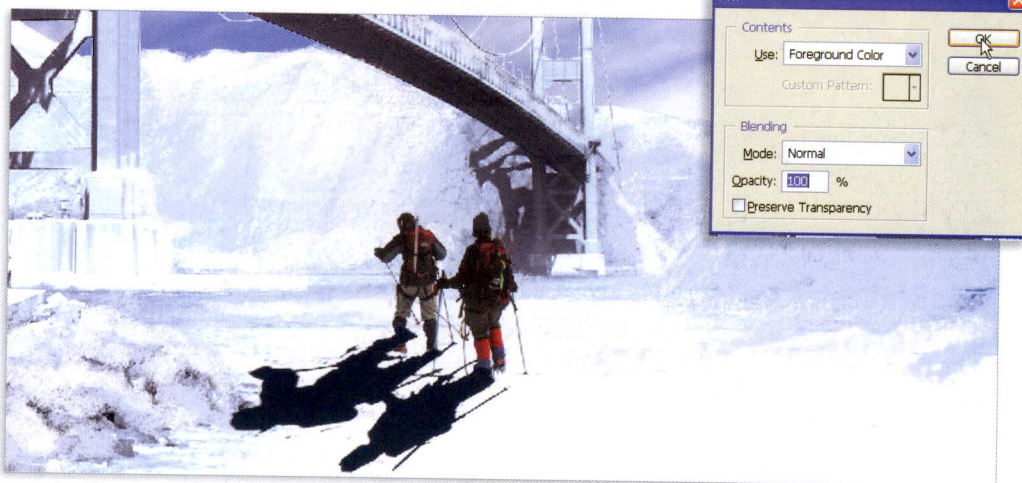
Zoom into the figures and use the Eraser Tool to erase any unwanted areas around them. Duplicate this layer (Ctrl-J) and go to Edit>Transform>Flip Vertical. Use the move tool to drag the copied figures down to create the shadow. Go to Edit>Transform>Distort. Use the handles to distort the shadow figures to the correct shape and orientation on the ground.



"THE MORE
SUBTLE AREAS
OF SNOW BUILD-
UP YOU ADD, THE
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THE FINISHED
PIECE WILL BE"

23 Blur the shadows

Hold down the Ctrl key and click the thumbnail for this layer to generate a selection. Choose a deep blue/black for the Foreground swatch and go to Edit>Fill choosing Foreground Colour for Contents. Set the Blending Mode for this layer to Hard Light. Now choose the Blur Tool and blur the shadow a little as it trails away from the figures.



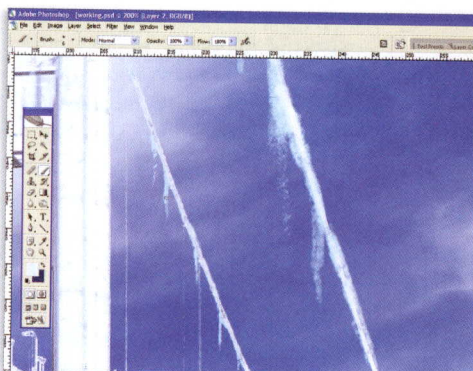
24 Softly does it

Choose the Eraser Tool with a soft round brush. Set the Opacity to 10% in the Options bar. Now click with the eraser over the top parts of the shadows to fade them a little.



25 Icicles

Return to the painted snow layer and choose the Brush Tool. Refer to the Icicles boxout and paint some icicles hanging off the bridge. Continue to add lots of small areas of snow to the bridge. When you're happy with the amount of snow, flatten the image via Layer>Flatten image. ■



Blurring edges

Although the Chalk brush does a great job of recreating the effect of fallen snow, you may find that the grain applied by the brush needs softening here and there to make the shadows in the snow more convincing. The Blur Tool is the ideal candidate for this. The tool itself is nested with the Smudge and Sharpen Tool in the Toolbar. You control the degree of blurring via the Strength slider in the Options Bar. It's best to set the strength at a fairly low level (20%-30%) and use the tool repeatedly over your chosen area until it is blurred sufficiently.



DISTRESSED EFFECTS

It's time to get your hands dirty as we explore the skills behind creating texture and giving your images that urban edge

BY **SAM GILBEY**



ON THE DISC

You'll need 'texture_1.jpg' to get started, but you'll also find all the other files you need on your free CD.

OUR EXPERT

Sam Gilbey

Sam's illustrations have appeared in numerous publications, both on and offline, all over the globe. His observational, colourful and distinct style often draws upon and celebrates popular culture. He is also a senior editor for popular arts and design news portal Pixelsurgeon. More of his work can be found at www.sam-gilbey.com.

We all know that Photoshop can be great for creating a sleek, clean and glossy look, and sometimes that is exactly what's required. Indeed, a couple of years ago it seemed that everything had to look like this. Don't get us wrong, but too much of anything can be a bad thing!

Thankfully, the influence of illustrators has brought texture and depth back to the fore, and here we're going to show you techniques to help make your work look nice and gritty. It's all about freeing up your work so that it's got a bit more life to it. All the classic rules of colour and composition still apply, so you still need to think carefully about what you're trying to achieve. It's

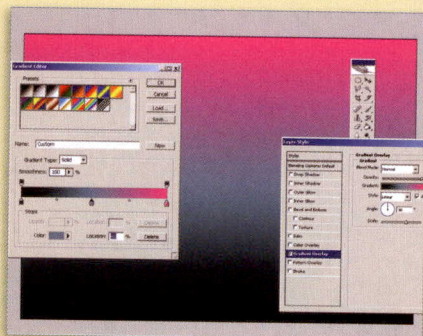
just that on the way you can experiment more. We've supplied all the textures used here on the cover disc, but don't feel like you have to stick to them. No doubt within five minutes' walk from your house there are textures galore for you to shoot. Your first step may actually be to dust off the digital camera and get snapping.

When you're done, the principles for incorporating the textures are the same. Creating a distressed image is all about bending the source imagery to your own ends. As well as taking snaps of the real world, you could also scan in painted textures. Perhaps you could even put some dirt on the scanner. Just don't forget to clean it off afterwards!

"CREATING A DISTRESSED IMAGE IS ABOUT BENDING THE SOURCE IMAGERY TO YOUR OWN ENDS"

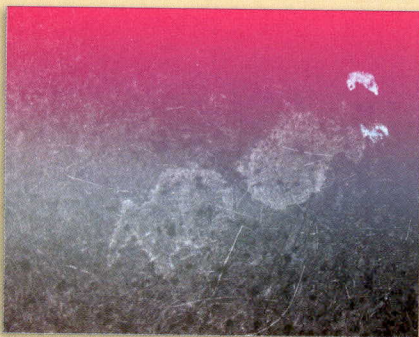
1 Making moves

Open Photoshop and create a new file that's 250 x 180mm at 300dpi. Duplicate the background layer, and go to Layer>Layer Style>Gradient Overlay. Create a vertical gradient that fades downwards from a bright pink through to a petrol blue down to black.



2 First texture

Open the file from cover disc called 'texture_1.jpg'. Go to Image>Adjustments>Brightness/Contrast. Increase the brightness to 37 and the contrast to 49. Go to Image>Adjustments>Invert. Copy and paste the whole texture on to the main canvas. Set the layer's Blending Mode to Screen (via the drop-down menu at the top of the Layers palette).



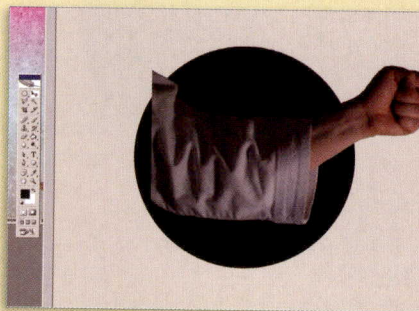
3 Recycled texture

Duplicate the layer and invert this version of the texture back again. Go to Edit>Transform>Rotate 180°. We've now created the basis of the background for our distressed image, as you can see in this screenshot. Set that to one side, as we're going to work on the foreground elements in another file first. So, create a new file that's 5,000 x 5,000 pixels, set at 300dpi. Create a large black circle in the centre that's approximately half the width of the entire canvas.



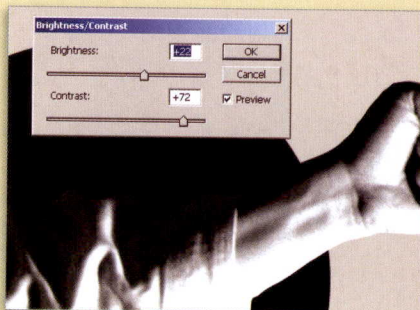
4 Mostly armless

Open the file from the cover disc called 'arm_1.jpg'. Use the Polygonal Lasso to crudely cut around the arm, then copy and paste this onto the new canvas. Click the Magic Wand outside the arm, then go to Select>Inverse. Now go to Layer>Layer Mask>Reveal Selection. Use a black brush with a hard edge to mask the parts you want to hide. If you make a mistake, use a white brush to reveal it again. This isn't the only way to make a cut-out of course, so feel free to use your own preferred method.



5 Black, white and shades of grey

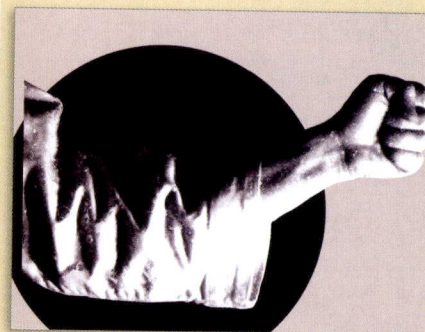
Select Desaturate from the Image>Adjustments menu. Now select Brightness/Contrast from the same menu. Increase the brightness to +22 and the contrast to +72. Now we want to add some texture to the arm, to give a distressed effect. Open the file from the cover disc called 'texture_2.jpg'.



6 Texture that arm

Select the whole JPEG, then go back to the main canvas. Duplicate the layer with the masked arm, then delete the content from the layer, leaving only the mask to work with. Paste the texture JPEG onto the top, then click the small arrow to the right of the Layers palette. Select Merge Down and, when prompted, click to preserve the Layer Mask.

Set the Blending Mode to Overlay, and also desaturate the texture and increase the brightness and contrast. Use the Clone Stamp (with a large soft-edged brush) to apply the texture across the whole arm.



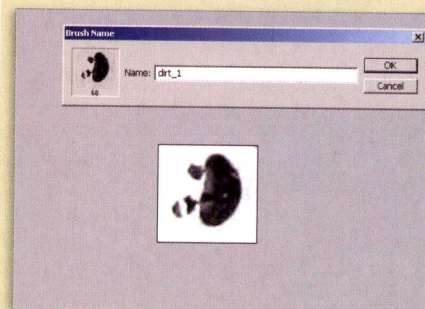
7 Choose an area

Go back to 'texture_2.jpg'. As you can see, it's a puddle. We're going to use part of it to make a unique brush. Use the Rectangular Marquee Tool to select an area of the image where a dark shape is surrounded by a lighter area. Go to Image>Crop to cut the image down.



8 A unique brush

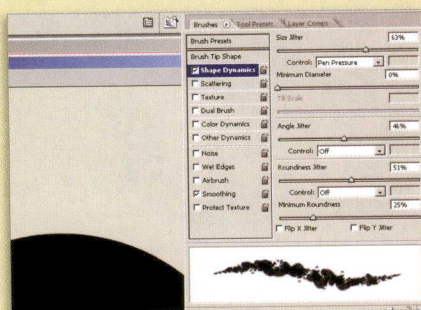
Desaturate the image and adjust the brightness and contrast so that outside the 'blob' it's as light as possible, and the blob itself is nice and dark, although not totally black. We want some texture in the brush, so variations in tones are what we want. When you're happy with the levels, go to Edit>Define Brush Preset. Give the brush a description that you'll be able to remember later, then click OK.



"SMART OBJECTS ARE USEFUL WHEN YOU WANT TO SCALE DOWN WORK WITHOUT LOSING QUALITY"

9 Applying brush dynamics

Go back to the canvas with the arm on and save it if you haven't done so already. Select the Brush Tool. Next to the 'footprint' of the current brush, there's a small arrow. Click on it, then scroll down the current set of brushes until you find your custom one. Click the Brushes tab towards the right of the Options bar. Turn on Shape Dynamics and set the Size Jitter to 67%, the Angle Jitter to 46% and the Roundness Jitter to 51%.



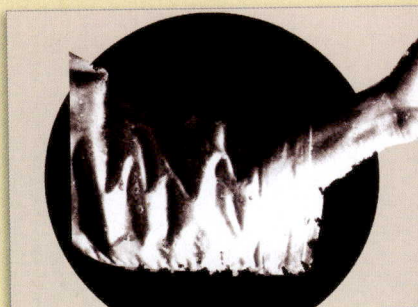
10 More dynamics

Now turn on Scattering and set the Scatter to 52% and the Count to 3. Also check the Other Dynamics box and set the Opacity Jitter to 38% and the Flow Jitter to 7%. Select the main arm layer, making sure you've got the mask selected. Set the brush to black so you can cut into the shape with the textured brush. Dab with the brush, rather than holding down for long periods. Try doing the same thing to the mask on the layer above so the texture is broken up a little too.



11 Increasing the mask

Now change the brush to white, and repeat the process, but in fewer places. This time, of course, you're making the mask bigger, so paint at the edges so that the texture expands out a little. Duplicate the two layers, and then hide the lower versions.



12 Smart Objects

Smart Objects are so useful for something like this, where you want to scale down your work, but don't want to lose the high quality in case you need to edit later. Merge the arm and texture layers together. Then click the small arrow to the right of the Layers palette and select 'Group into new Smart Object'. Send this layer behind the black circle and adjust the size so it's sticking out from it at roughly the shown size.



13 Different arm, different texture

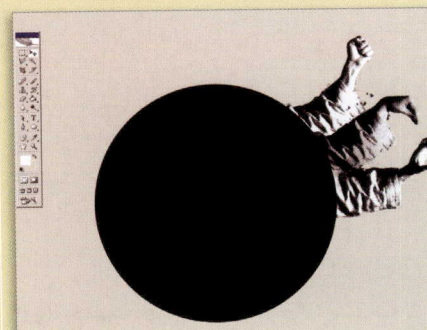
Open the files from the cover disc called 'arm_2.jpg' and 'texture_3.jpg'. Basically you're repeating the same process again now. Cut the arm out and create a mask. Duplicate the layer and replace the arm with the texture on this new layer. With this new texture though, you may find that Linear Burn is a better Blending Mode to use. Make sure that you desaturate it of course, and increase the brightness and contrast as before. Try creating a different brush from the same texture you made one from before to distress the mask.



14 Once for luck

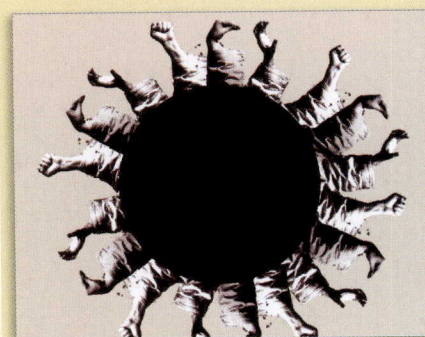
When arm number two is complete, again make it a Smart Object and scale it down behind the black circle. This time though, rotate it clockwise so that the arms are starting to make a border around the shape. Now open the files called 'arm_3.jpg' and 'texture_4.jpg' from the cover disc. Once you've desaturated this texture and increased the brightness and contrast, try inverting it before you use it.

Don't forget to make another brush to distress the mask, but this time try to find one from this latest texture. When complete, create a Smart Object, and rotate and scale again.



15 Full circle

Select the layers with the three Smart Objects and click the small arrow to the right of the Layers palette. Select the New Group From Layers option. Duplicate the group a few times, rotating each one until the whole circle is surrounded by the karate arms. Yes, it already looks cool, but we're not stopping there – it's time to get down to the dirt.



16 Distressed army

To enhance the pattern, duplicate the layer with the circle on it. Select it with the Move Tool and go to Edit>Free Transform. In the Options bar, check the link icon between the width and height boxes, and reduce the new circle to 90 per cent of its current size. Do this a few times, changing the tone and varying the scale each time, to create a set of concentric rings. Rasterize the layers and use your custom brushes to distress their edges.



17 Groups within groups

Select the groups of arms and in turn convert those to a new group. Duplicate the group, and then on the lower version merge it together (from the menu that appears when you click the arrow to the right of the Layers palette). Rotate it clockwise so the arms can be seen behind, and apply a Gradient Overlay Layer Style that fades from a bright pink to an equally strong green.



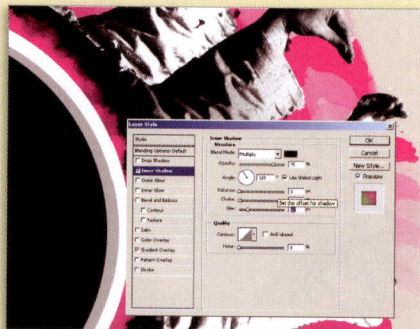
18 A Radial Blur adds depth

Duplicate the gradient shaded arms then select the lower version and rotate them by the same amount you did before. Go to Filter>Blur>Radial Blur and apply a relatively small blur to this lower layer. When it's rendered, go to Edit>Fade Radial Blur, and reduce the opacity to around 50%. Click OK. Set the Opacity of this layer to 80% then make three additional copies of the layer. Rotate each one and set the layer Opacity lower and lower as you go.



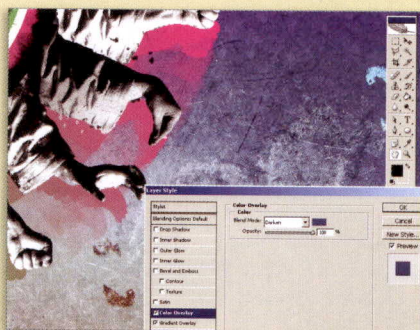
19 Soften the distress

You can also set dynamic brushes to your Eraser. Select the Eraser and choose one of your custom brushes. Add some Shape, Scattering and Opacity Jitter as you did before, but set the main brush Opacity down to around 25%. Now work into the texture you've added to the concentric rings. Also add a subtle Inner Shadow Layer Style for an interesting depth effect.



20 Here's one we prepared earlier

Now that we've completed our pattern, select all the layers that combine to create it and create a new group from the layers. Drag the group to the top left corner of the background image you prepared way back in step three. Apply a Color Overlay to the layer that already had a gradient overlay. Choose a deep blue and set the Blending Mode to Darken.



21 Punch your way out

Duplicate the group you've just dragged onto the canvas and scale it down so that the whole shape can be seen on the right of the image. Depending on the power of your machine, it may help to merge this group so that Photoshop isn't trying to manipulate quite so much data at once.

Open the cover disc file called 'hand_1.jpg'. Crudely cut the arm out and place it so that it looks to be coming out of the disc. Go to Edit>Transform>Warp and distort the shape so that the arm become narrower towards the bottom and the fist is wider.



22 Mask the edges

As you did before, add a Layer Mask so you can hide everything outside the edge of the arm in the photo without removing it for good. When that's ready, duplicate the layer and delete the contents, just leaving the mask. Open the file called 'texture_5.jpg' and create a spiky new brush from one of the flakes of paint.



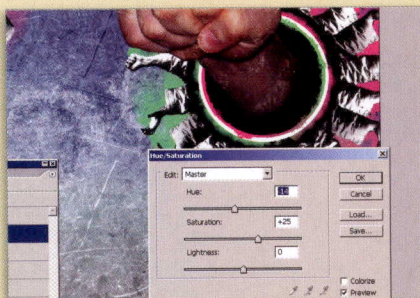
23 Hard-edged texture

Set the Blending Mode of the layer with the fist mask to Overlay and apply some dynamics to your new brush. Using various tones of grey, paint some sharp, aggressive shapes onto the arm. Don't worry if the overall effect looks a little too harsh or obvious here – we'll look at ways of toning it down next.



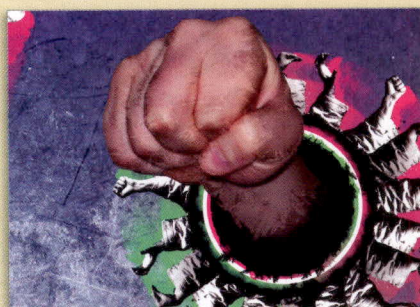
24 Soften the look

Now let's do something about that harsh effect. Duplicate the layer with the fist, and move the copy above the texture. Set the layer Opacity down to about 50%, but then increase the Saturation to about +25 and reduce the Hue to about -14 through the Image>Adjustments>Hue/Saturation menu.



25 Additional shards

Where the arm is breaking out, on a new layer use the same angular brush you've created with dynamics to paint some black shards around the base.



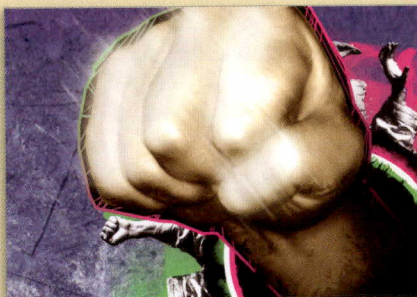
26 Scratchy outlines

On a layer behind the first arm, use the Polygonal Lasso to create a shape that crudely outlines the photo with a chunky, angular outline. Fill it with black, then go to Layer>Layer Styles>Stroke. Set the stroke to 9 or 10 pixels outside the layer, but set the fill to Gradient. Have the stroke fade from green at the top, through pink, down to black. Use one of the simple round brushes to 'scratch into' this shape with cross-hatching, giving a hand-drawn distressed effect.



27 Dip into details

On the top fist layer, apply a Color Overlay. Choose a yellow ochre and set the Blending Mode to Color. Create a new layer on top, and use a soft white brush to add speckled highlights around the fist. Apply a Motion Blur to them to generate some movement. Make an additional copy of the fist, set the Blending Mode to Hard Light and apply a Motion Blur to the layer.



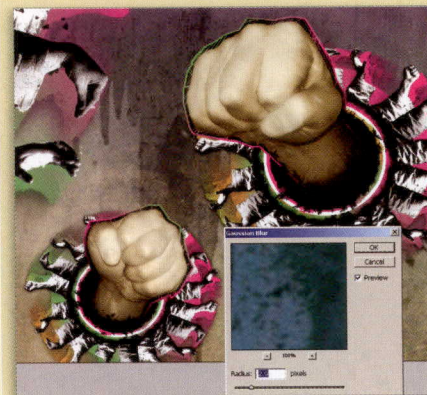
28 Another fist

There's another file on the disc called 'hand_2.jpg'. Use this to create another, smaller object in between the two discs, overlapping the bottom of the canvas slightly. Incorporate the same techniques from steps 21 to 27.



29 More adjustments

At this point it's time to play some more with the colours of the piece. We've brought in 'texture_5.jpg' at this stage, and have set the Blending Mode to Luminosity and the Opacity to 60%. We also applied a Gaussian Blur to soften this texture. Try adding additional layers of flat colours or gradients in between the textures, then adjusting the Blending Modes for different effects. Sometimes you can enhance the texture, other times you want to reduce its impact, but don't forget that we're going for a distressed look here.



"WHY NOT COMBINE THESE IDEAS WITH YOUR OWN PHOTOGRAPHIC TEXTURES?"

30 Final touch

Finally, to enhance the martial arts theme we've brought in the image called 'belt_fist.jpg'. The Blending Mode was set to Overlay, so we've picked up all the detail beneath but also left the lovely texture from the old belt showing. We've grouped the two fists and duplicated them to fill in some of the gaps. Why not combine these ideas with some of your own photographic textures?



Kerry Roper

"My work has always been image-focused, whether it's using photography, collage or traditional illustration," explains Kerry Roper.

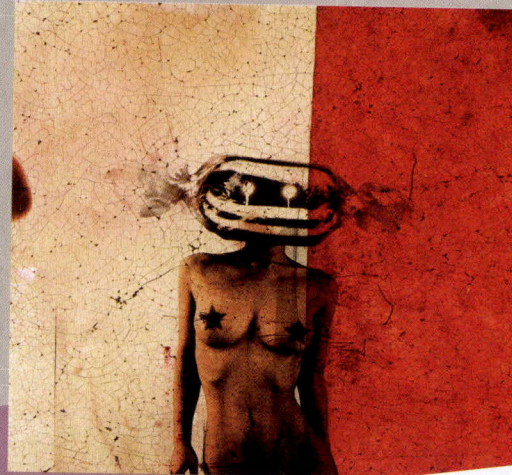
He continues: "Digital illustration was the obvious evolution for me and, as my style is very layered, Photoshop with its layer option has been a great asset to my work." A former student of graphic design and advertising at Buckingham College, Kerry's work is a favourite among Adidas, Snickers and the NFL, to name but a few former clients. Having been commissioned by various magazines and advertising agencies in the past, Kerry's style has interested a new and exciting avenue: "Recently I seem to be getting a lot of interest from music labels, which is something I aim to pursue more in the future."

Although all of his work is created on the computer he is a firm believer that the pieces should be spontaneous and organic, unlike many of today's artificial and stale-looking computer-generated illustrations. Kerry achieves this by using a vast array of found textures, ranging from pieces of metal to old newspaper prints, which he then combines with his photography, typography and illustrations. "The majority of my work uses photography, which is then manipulated in Photoshop," he says. "I always try to add various hand-drawn elements and have found that textures in my work help to make it as organic and spontaneous as possible. I always aim to make my work engaging."

www.youarebeautiful.co.uk



MOTH & BADGES: "I have a variety of ongoing projects ranging from badge designs to new art pieces. There are a few album covers in the pipeline – these are probably my favourite projects to date"



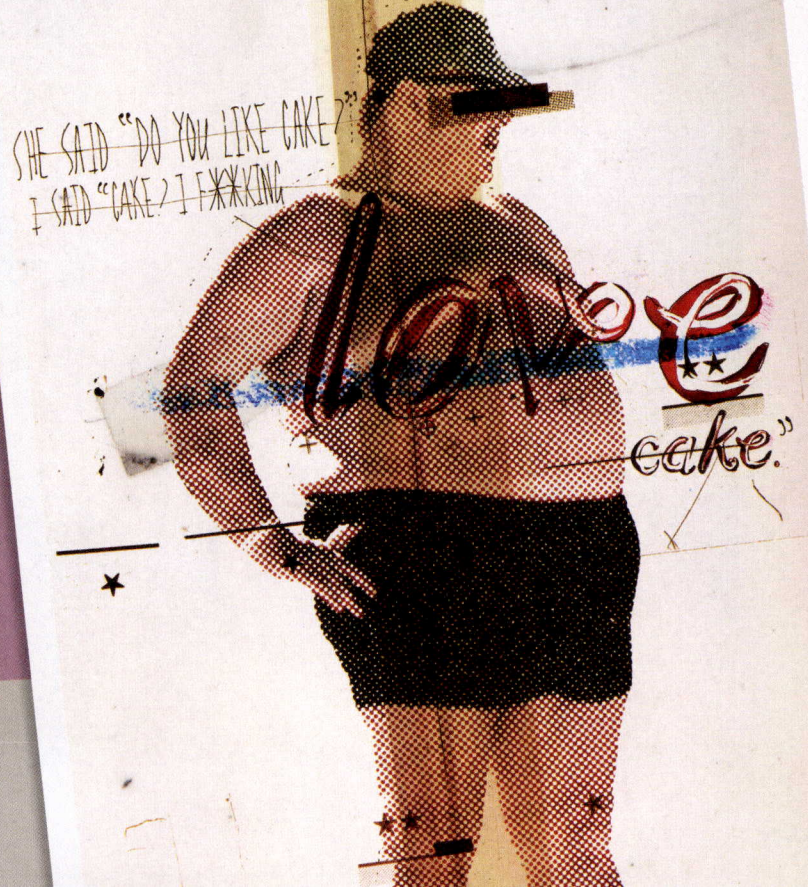
A GIRL CALLED CANDY: "I find it's important for me to pursue my personal projects, because they allow me to develop and push the boundaries. Some of these projects do find themselves being incorporated into my commercial work"



NATIVE WEAPON:

"Ultimately my compositions aim to engage the viewer long enough to convey a relevant message or idea"

BIG ISSUE: "Every texture, mark, image or word is thoroughly considered and its main objective is to take the viewer's eye on a journey through each individual piece and, more often than not, allowing the reader to interpret it in their own way"



DEVIL'S GUN: By combining texture, photography and illustration, Kerry's work has a raw, edgy appeal







Add texture to 3D objects

Starting with a simple 3D render, we're going to show you how to apply realistic textures that add grit and character to an image

BY MIKE CHIPPERFIELD



ON THE DISC

Have a look at the tutorial resources folder on the cover disc. You'll find Steve, our cheeky bot model (otherwise known as 'robot_01.jpg') there. You can adorn him with your own textural creations.

OUR EXPERT

Mike Chipperfield is a digital illustrator and founder member of design collective Magictorch (www.magictorch.com). He lives and works in Cornwall.

Harness the power: Layer Masks

Layer Masks are a really powerful part of the Photoshop armoury. If you don't use them already then they're really worth getting the knack of. They seem confusing at first, but are quite simple when you know how they work.

Basically, where a mask is white it is transparent and allows you to see that area of the layer. Where a mask is black it is opaque and hides that area of a layer. All the shades of grey offer varying degrees of transparency. The great thing about them is that you can mask off chunks of a layer without actually losing any of that layer's data; you can edit the mask to reveal the layer at any time.

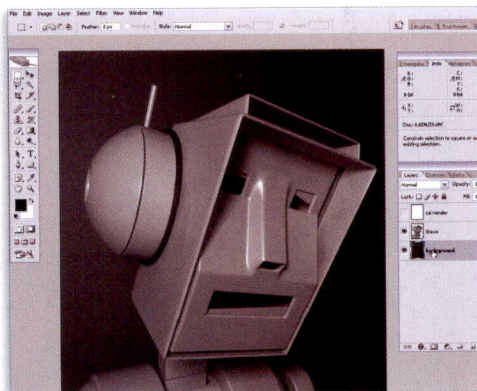
For this texture tutorial we're starting with the render of our robot – hey, let's call him Steve. He's quite simple in design but we're going to make him look much more interesting, as if he's used, obsolete, rusty and unwanted, by adding textures.

We need to wrap flat textures onto a 3D shape. Think of it as though you're wrapping a particularly awkward present with separate pieces of paper for each side of the box. The trick is to make the textures look like they've been mapped onto their respective surfaces. They need to roughly follow the edges of the surfaces and also the perspective that is implied within the image. This is fairly easy with flat surfaces, as you can use the Distort part of the Transform Tool to match up the texture edges with the edge of any given surface. But it's slightly more difficult with curved or uneven surfaces, so for that we'll use the Warp Tool (which in itself is an extension of the Transform Tool). We'll also examine one of the more recent additions to Photoshop, Smart Objects.

Transforming with texture

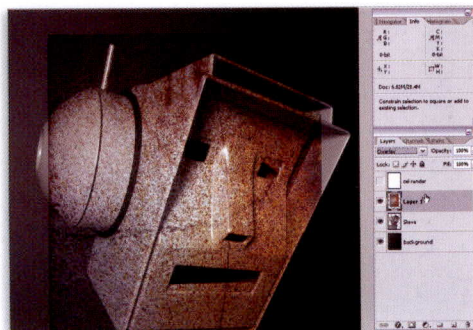
1 Getting started

Open up 'robot_01.jpg'. This image contains the basic render of the robot and the background on separate layers, along with a render of the outlines of the robot called 'Cel Render'. These outlines will be a helpful timesaver later on when we're masking out the various textures.



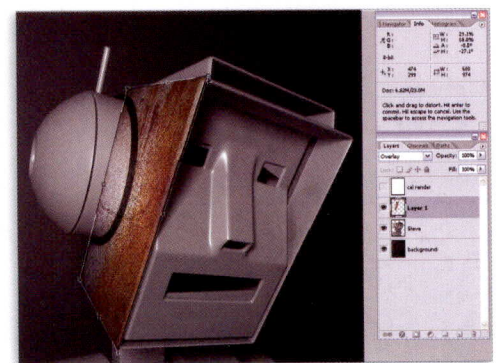
2 The onset of rust

Either create your own effect or get snapping up a rusty texture. Select All, then copy and paste the texture into our robot image, making sure it's the top layer. Change the Blending Mode to Overlay and straight away you can see how well the textures are going to react with the tones of the robot. We're going to place this texture on the side of Steve's head, as it's a good flat plane to start with.



3 Flat headed

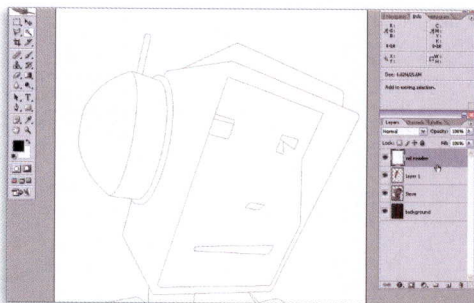
Hit Ctrl+T (use Cmd if you're on a Mac) to start up the Transform Tool. Right-click and choose Distort. Drag the handles from each corner to go just outside the corners of the side of Steve's head. Because it's a flat surface and the texture is roughly the right proportion, you'll find that it all matches pretty well, with the texture appearing to be in the correct perspective.



MASTERCLASS

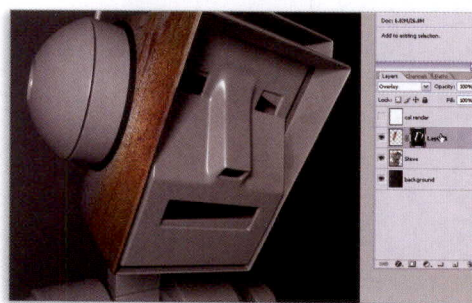
4 All the trimmings

We need to trim the texture so it matches perfectly the portion of the robot we're trying to texture. You can do this with the Polygonal Lasso Tool, but for the purposes of this tutorial we need a faster option. This is where the Cel Render layer will come in handy. Select the Cel Render layer (it doesn't need to be visible, but it can be if you prefer).



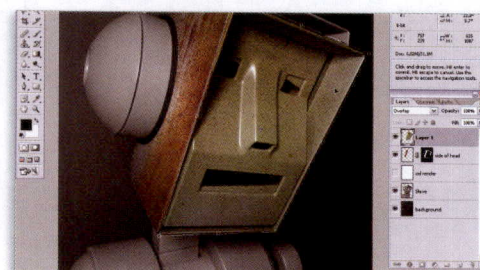
5 Hiding behind a mask

Using the Magic Wand (the default settings are fine), click in the middle of the area we want to select. Now reselect the texture layer and click the Add Layer Mask button at the bottom of the Layers palette. You might need to do some more subtle work at the corners later on where the textures overlap, but the bulk of the texture is now correctly masked.



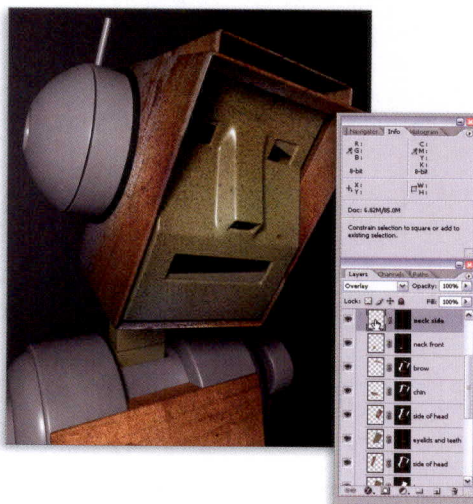
6 It's just an illusion

Continue using the above steps to apply textures to all the flat surfaces on the robot, such as the face, the chest, the neck and the intake on top of the head. For the face, just match up your chosen texture with all four corners of the hood. This will only make the texture match the forehead and chin, but we can get away with it with the nose and cheeks, as the shading will provide the required illusion.



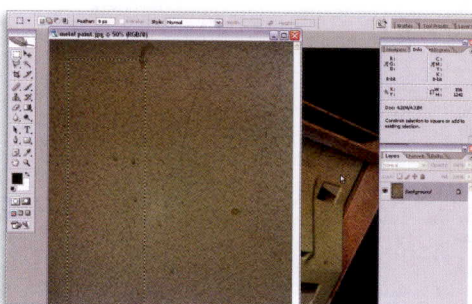
7 Wrapping the present

Try to gauge the area of the surface you want to texture as if it existed in 3D space. Imagine it's a present and you have cut out a rectangular piece of paper to cover each side – basically, consider each surface you texture and what size and proportion that texture needs to be. For instance, if a surface on the robot is foreshortened then you'll need enough width on your texture so that it looks foreshortened too once it's been transformed to fit the surface.



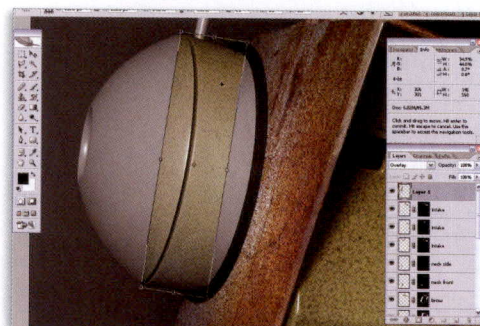
8 Texture the headphones

We're going to texture the large cylindrical part of the headphones. Create a subtle spray paint effect image and make a fairly tall and thin selection with the Rectangular Marquee Tool – a shape that roughly corresponds to the area we're trying to cover. Copy and paste that into our layered image. As before, set the Blending Mode to Overlay.



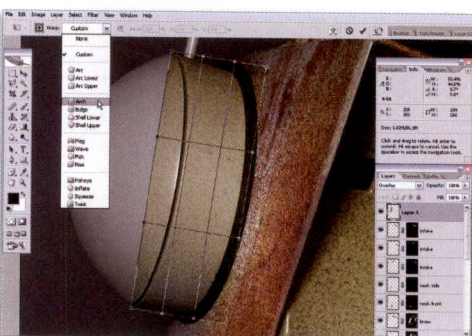
9 Transforming with Warp

Using the Transform Tool, roughly rotate and scale the texture so its corners are just outside the four most extreme points of the cylindrical shape. Still within the Transform Tool, select Warp using the button on the contextual menu at the top of the screen or by right-clicking and choosing Warp from the list.



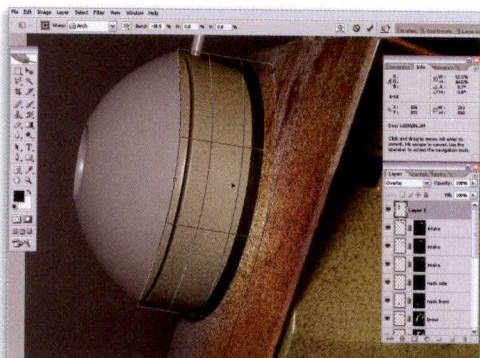
10 Another fine mesh

Now you'll see a nine-square grid with nodes at each corner and two handles coming from each corner – this is the Warp Mesh. What we want to do is manipulate that mesh until it roughly matches the cylindrical shape. You could use it now but we'll start with one of the presets. Select Arch from the Warp drop-down, then click the Orientation button so that the arch bulges to the side.



11 No commitments

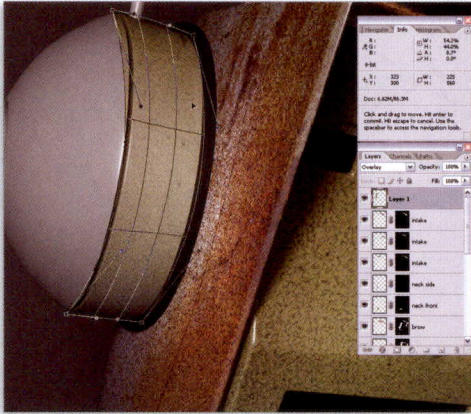
You'll see that there's only one handle with the Arch mesh. Drag it until the texture roughly follows the curve of the cylinder. If you feel you need to rotate the texture some more you can nip back into the regular Transform Tool (Ctrl+T). As long as you haven't committed any of the changes then the whole transformation remains editable.



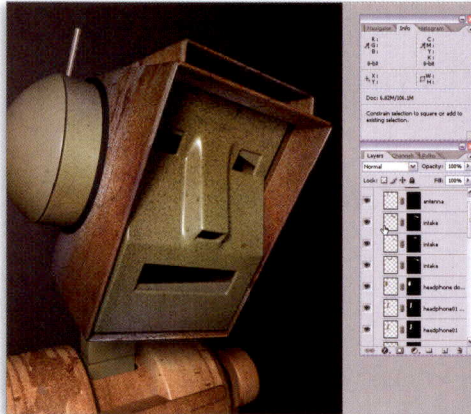
"GAUGE THE AREA YOU WANT TO TEXTURE AS IF IT EXISTED IN 3D SPACE"



12 Mecha mesh So, still within the same transformation, enter the Warp Tool again. This time select Custom from the drop-down list. You can click and drag any part of the mesh to affect a change and tweak the handles for a bit more control. With this you should be able to tweak the curve we've already made until everything matches near-perfectly.



13 Fun with the Warp Now we can commit the transformation. Add a mask as before. Repeat the above steps, experimenting with the Warp Mesh and the various presets for the other curved surfaces on the robot. The Warp Tool is satisfying to use, but sometimes it's difficult to be precise. Don't worry if the results aren't exact as the overall effect will be there.



14 A light touch Using all the techniques explained in the previous two sections, add the various details to Steve. The drips and the stencils should have their Blending Modes set to Soft Light; this will let texture come through but won't affect the colour saturation too much. The holes should be set to Normal so that the texture beneath doesn't poke through.



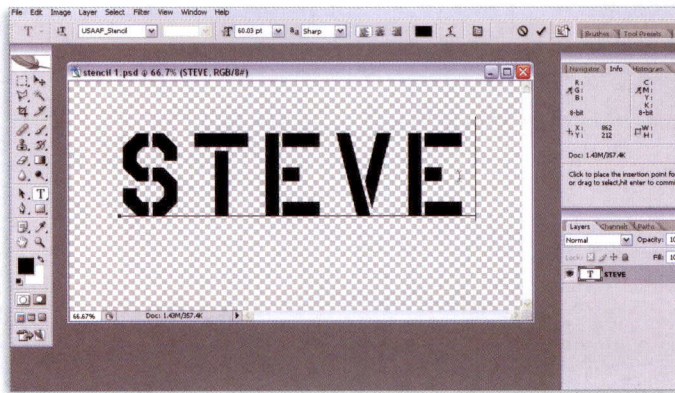
15 Background information Create your own industrial background layer. Select All, and copy and paste it into the layered image. Place it just above the background layer and set the Blending Mode to Overlay. Use the Transform Tool to try to suggest a little perspective, using the horizontal lines of Steve's chest plate and shoulders as a guide.



16 Depth of field Knock the background texture's layer Opacity down to about 70% so it doesn't overpower the foreground. We can add depth to the image by applying a little Gaussian Blur to the background texture – try a value of 3 to keep things subtle. This gives us a hint of depth of field and brings Steve forward in the image.



17 Name tag Here's how you make the name tag to place on Steve's chest. Start by making a new document with dimensions of 1000 x 500 pixels and a transparent background. Select the Text Tool and choose a font (we used USAAF Stencil, which is available from www.dafont.com). Type 'Steve' (or whatever else you want to call him) in large black text.



Fun with textures

Making textures to use in Photoshop can be great fun and really creative. Just take your digital camera and go for a wander. You'll be amazed at the usable textures you can find. Examples include: the roasting tray from your oven for some crusty burnt bits, while drains and service hatches are often metal and can have a rich patina or coating of rust. Tarmac, concrete and old brick walls are great for backgrounds.

MASTERCLASS

18 Let us spray
Now for the spray paint. Make a new layer. Select the Brush Tool, set the Diameter to about 100 pixels, the Hardness to zero, the Mode to Dissolve and the Opacity to 20%. Now add some spray in blotches around various points of the letters. We're trying to achieve a rushed stencil effect, as if little squirts of paint had bled through it here and there.



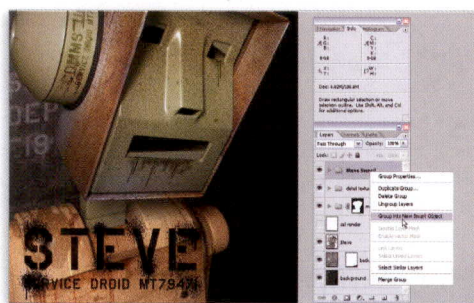
19 Dripping the paint
Now for the drips. Add a New layer and, still with the Brush Tool, set the Diameter to 8 pixels, the Hardness to 100%, the Mode to Normal and the Opacity to 100%. Choose an area of spray paint for your drip. Click and hold, then hold Shift and then drag to create a straight line down. Repeat this with varying diameters.



20 Heighten the illusion
Make a new Layer Group and insert all the layers. Add a Layer Mask to the text layer. Select the Brush Tool, set the Diameter to about 100 pixels, the Hardness to 0, the Mode to Dissolve and the Opacity to 20%. Make sure your Foreground colour is black. Make a few random spray marks across the image as if the spray didn't get through in all areas.



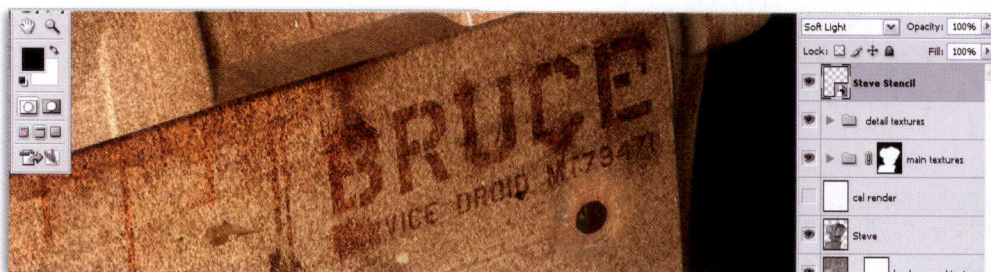
21 Making a Smart Object
Duplicate the Layer Group into the main image document (if you've already added the supplied name stencil then switch off the visibility of that layer). Right-click on the Layer Group and choose the 'Group into new Smart Object' option. Transform this layer as before to get it lined up on the breastplate. Set the Blending Mode to Soft Light.



22 What's so smart about that?
Okay, so what's so special about Smart Objects? Here's one reason: right-click on the Smart Object layer and choose Edit Contents. Click OK through the following dialog box. Now you'll have a separate layered document that you can edit to change the contents of the Smart Object. If you edit and save this document it will change the Smart Object. Read on.



23 Adjusting Smart Objects
Change the name from 'Steve' to 'Bruce'. Save and close the Smart Object's layered window (it has a .psb suffix, if you're interested). The name should automatically update in the main image, retaining all the earlier transformations. What's more, all your transformations remain editable with Smart Objects – you can transform repeatedly without losing quality.



24 Using texture
Obviously a lot of this texture work can be done in 3D, but often it's quicker and easier to control if you add textures in Photoshop. These techniques can be used in a multitude of ways, on photos as well as 3D renders. Our robot was fun but you could also add details to a car, tattoos on skin, change the signage on a shop front, add graffiti to a wall and so on. ■



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UNDERWATER LOVE

Combine hand-drawn techniques and careful use of layer blending and effects to create a compelling ocean scene

BY **SAM GILBEY**



ON THE DISC

You'll find all the accompanying files and images you'll need to complete this tutorial ('sketch.jpg') on the free CD.

OUR EXPERT

Sam Gilbey

Sam's illustrations have appeared in numerous publications, both on and offline, all over the globe. His observational, colourful and distinct style often draws upon and celebrates popular culture. He is also a senior editor for popular arts and design news portal, Pixelsurgeon. More of his work can be found at www.sam-gilbey.com

If you've seen Pixar's epic movie *Finding Nemo*, then you already know that computers can help create a sumptuous, convincing underwater world.

Now, we're not saying that our humble piece could be lifted from the movie as such, but we certainly had lots of fun creating it. This has got a lot to do with the fact that the way light plays underwater is fascinating. We've certainly always wanted to try and recreate that 'wet look' and on the following pages you'll see how we did it. As you'll find, the key is in using layers, and lots of them, to build up the image piece by subtle piece.

We've also deliberately steered clear of any ripple filters and effects, preferring to create the look by hand as much as possible.

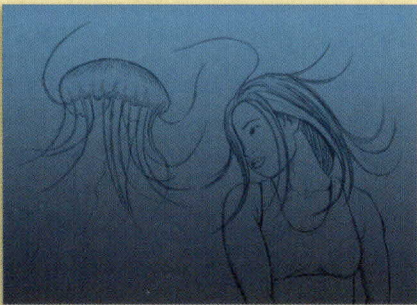
As such, you may find the following tutorial a little easier (and quicker) with a drawing tablet of some kind, but it's not essential. On the following pages, you'll cover brush dynamics, will see how to create your own unique brushes, and work through all manner of techniques leading towards this striking underwater scene.

From here there's no limit to what you could do, from a simple fish study to the whole of Atlantis, without getting wet.

"THE KEY IS IN USING LAYERS TO BUILD UP THE IMAGE PIECE BY PIECE"

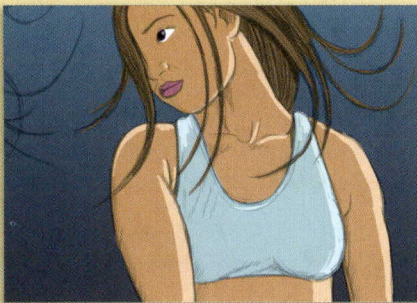
1 It starts with a sketch

Open the file from the cover disc called 'sketch.jpg'. Duplicate the Background layer and set the Blending Mode to Screen. Select all of the Background layer via the Select menu and then fill it with a deep sea green/blue. Flatten the image. Duplicate the Background layer again and this time set the Blending Mode to Multiply. Use the Gradient Fill Tool to render a gradient that fades from a medium sea blue down to a darker one on the Background layer.



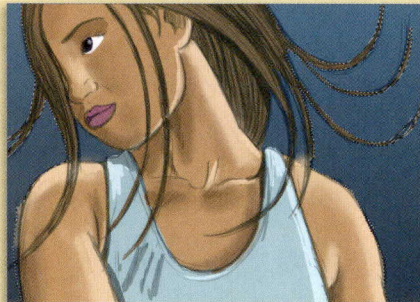
2 Flat colours and highlights

Create a new layer in between the background and the sketch. Use a hard-edged round brush at 100% Opacity to paint the different areas of the girl in. Make sure you go up to and include the edges with the various tones. Then, for each area, use a slightly lighter tone to paint in a flat highlight, as if the light is on the right of the scene.



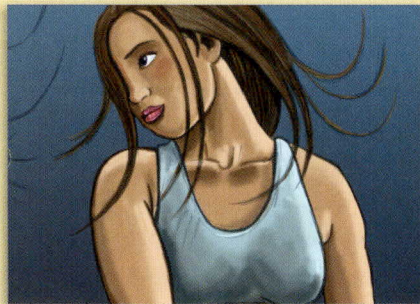
3 Shadows and blending

Pick a darker tone for each area and now work some shadows in on the left of the character. Use the Magic Wand to select the character accurately (to reduce overlap), then use a larger soft-edged brush (around 130 diameter), reducing the opacity to around 40%. The idea is to blend shadows and highlights with the main colour, rendering the body, clothing and face as you go.



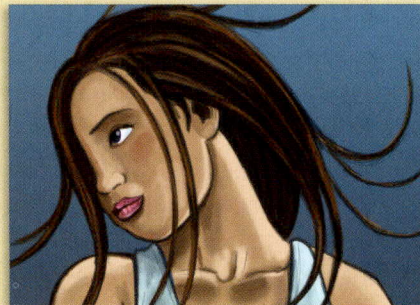
4 Outlines beneath

Reduce the brush diameter and use darker tones to supplement the outline of the sketch. Now proceed to work on the facial detail. Add a subtle red to the cheeks. Adjust the brush size and opacity as appropriate. Render the lips with some light pink highlights, and introduce some varying tones into the hair, following the basic flow of the hairstyle. Use the Eraser to remove the cross-hatched shading on the sketch.



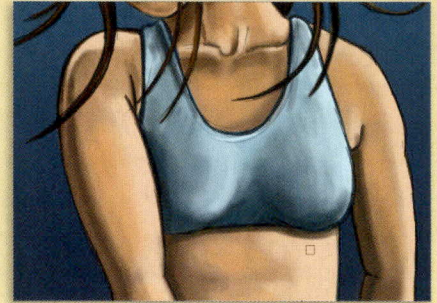
5 More hair detail

Your next step is to create a new layer above the sketch and then you can start to thicken up the hair. It's best to begin with a relatively small brush, adding in lighter and darker tones that flow along the hair, and then to use a larger, softer brush to blend everything together, making it appear more natural. Alternate these techniques until you can see that the hair is starting to look more realistic.



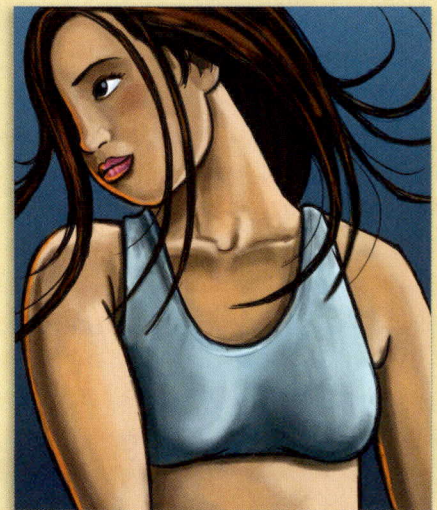
6 A slightly textured look

On the right of the Brush Diameter icon there's a small arrow. Click on this. From the palette that opens up, click the arrow towards the top right and select the Dry Media Brushes. At the bottom of this brush set you'll find the Pastel Medium Tip. Set the Opacity to 50% and the Size at 30, and start to add texture to the girl, following the contours of the shading. Change the brushes to the default set.



7 Bolder outlines and highlight

Working beneath the sketch, darken the main outlines further. Keep the brush's Opacity around 50%. Now select a strong orange and paint a narrow orange highlight to the left side of the character. This will ultimately be the light from the jellyfish.



Blending Modes

We have used a lot of layers in this piece, gradually building up the textures and colours as we go. But that's only half the story. A crucial part of getting the right look, especially when you're creating an underwater scene such as this one, is to use the correct Blending Modes on all those layers. Changing them from one mode to another can have a dramatic effect on the image. Learn how they all work and then you'll find that you have a much better idea of which one to use in a given situation. Remember, less is often more. The most dramatic one isn't always the best for the job!

"IF YOU GET INTO THE HABIT OF USING LAYER STYLES, YOU WILL FIND THEM EXTREMELY HANDY"

8 A deeper blue

Duplicate the Background layer and then drag it to the top of the layers. Now set the Blending Mode to Multiply and the Opacity to 48% so you can see through to the character. Select the Eraser and a soft-edged brush, setting it to the largest size (2500). You may need to zoom out, but proceed to erase the top half of this gradient layer.



The power of Layer Styles

Layer Styles are great and if you can get into the habit of using them you will find them extremely handy, partly because you can add so many different effects to your images with ease. Most importantly though, when you've got a better idea for the effect you're using or want to adjust it slightly, you can go back to it any time you want to. From your Layers palette, simply double-click on the thumbnail of the layer, and the Layer Style options will then pop up. This is also a shortcut to adding a Layer Style in the first place, without having to use the Layers menu.

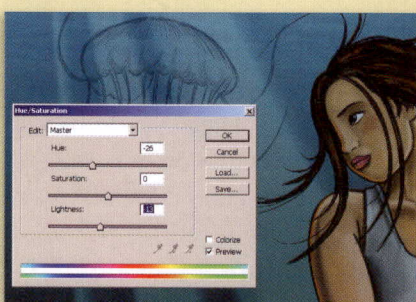
9 Light rays

Create a new layer beneath the character and use the Polygonal Lasso to define the boundaries of a light ray. Use the Gradient Fill Tool to apply a gradient that fades from white down to a bright blue. Apply a broad Gaussian Blur via the Filter menu. Go to Layer>Layer Styles>Outer Glow and apply a soft, bright blue glow. Set the Opacity of the ray layer to around 20%. Duplicate it and move the new layer across to the right a little. Repeat this process a few times and build up a few rays of light cutting into the scene. They should open out across the composition.



10 Photographic texture

We've used an image by Chronis Chamaldis here, which you can purchase relatively cheaply at the following site: www.fotolia.co.uk/id/90501. Paste the image above the background layer, setting the layer blending mode to Hard Light. Now go to Image>Adjustments>Hue/Saturation. Decrease the Hue to -26, and the Lightness to -13. Use the Clone Stamp to copy the texture so that it reaches the edges of the canvas.



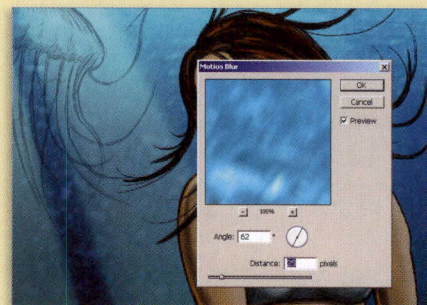
11 Brighter rays

Now it's time to make another copy of the rays. Having done that, set the Opacity to 30% and then use the same large Eraser to rub out the lower half, leaving a brighter highlight at the top of the screen. The next step is to duplicate the photography layer by right-clicking or pressing Ctrl-click in the Layers palette. Now set the Blending Mode to Overlay, and then use the same Eraser to remove the lower half of the texture, again brightening up the top half of your screen.



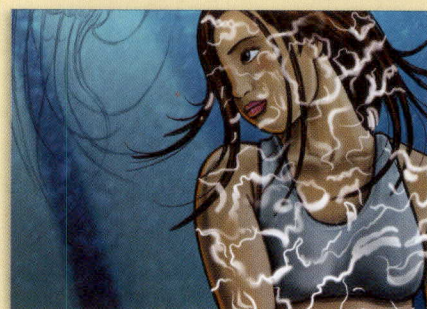
12 More photography

Next, we have used a photograph taken by Hrvoje Pastar, which you will be able to find at the following website: www.fotolia.co.uk/id/178135. Paste this photograph in over the other photo layers and then scale it up in order to make it fill the entire canvas. Having done that, your next step is to set the Blending Mode to Overlay and the Opacity to 59%. Finally, apply a Motion Blur by using the Filter menu, and set it at an Angle of 62°.



13 Dappled light

Your next step is to create a new layer above everything else and then select white as your foreground colour. You're going to create a dappled light effect and in order to do this you need to paint a rippled pattern of light over the girl – varying the width and opacity of your soft-edged brush as you go. Having done that, use a large soft Eraser with a low opacity to reduce the intensity of the light in a few places. Finally, apply a Gaussian Blur with a Radius of 10px and add an Outer Glow Layer Style. Keep the Blending Mode on Screen, the Spread at 0, and put the Size up to 84px.



14 Blurred hair

Duplicate the hair layer above the sketch and apply a reasonably subtle Motion Blur. Repeat the process, rotating the hair very slightly each time and varying the blur. It's only really the isolated hairs in the water that need to blur, so you can erase anything else around the face.



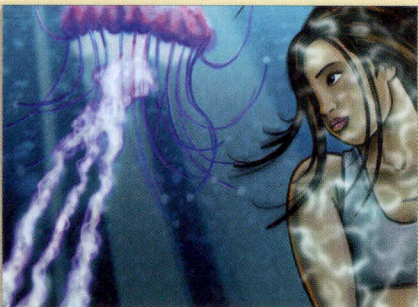
15 Jellyfish colours

Create a new layer below the sketch, and set the Blending Mode to Hard Light. With a large soft-edged brush (around 150), at an Opacity of around 30%, start to paint in the jellyfish. Use pinks and purples, building up the texture with round marks. Paint the tendrils, and the inside of the jellyfish that you can just see below, in white.



16 Luminous tentacles

Create a new layer beneath and use a soft white brush at varying sizes and with a low opacity, to build up the long tentacles. Apply a bright blue/purple outer glow layer style, with the Blending Mode set to Normal and a Size of 18px. Create a new layer above everything, and repeat the technique, adding soft brighter highlights here and there. Use a light blue Outer Glow on this layer and erase the pencil sketch.



17 Jelly veins

Create a new layer on top of the jellyfish and using a fine brush with a very low opacity, paint in pale orange veins spreading out over the top of it. Apply a small Gaussian Blur and copy the layer. Increase the brush size and create a soft halo of orange and white light around the top.



18 Jelly blur

Select all the layers that make up the jellyfish and group them. Duplicate the group and then merge the lower group. Apply a gentle Radial Blur of around 12 pixels to the layer, with the centre point near the top of the jellyfish. Now rotate the blurred version about two degrees counter-clockwise to create a sense of movement. Enhance the pale orange highlights on both the girl and jellyfish on a new layer, and Motion Blur them slightly. At this stage we've also repositioned the light rays for better composition and added a new one in front of the girl.



Brush creation

We've just used brush creation tools in Photoshop for our bubbles, but you could easily exploit this technique further, especially in the creation of an underwater scene. Take a look at the other brush 'dynamics' that are available to you, especially the Color dynamics. For instance, you could create a brush design of a single fish and use brush dynamics to quickly render a whole school of them in the background. Play with brightness settings, and they'll even start to shimmer in the underwater light, or automatically vary the angle that they're placed at. Perhaps you could use brush dynamics to create coral, or simply to add texture to sand and rocks on the seabed.

"WE'VE USED BRUSH CREATION TOOLS JUST FOR BUBBLES, BUT YOU COULD TAKE THIS FURTHER"

"TO GET THE MOST OUT OF THESE TECHNIQUES, IT WILL HELP TO STUDY SOME UNDERWATER PHOTOS"

19 Bubble brush

Create a new document that's 500 x 500 pixels, at 300dpi. Using the techniques you prefer, create an image of a bubble, essentially a circle with a soft edge and a few highlights. Note that the blacker the line, the more opaque that part of the brush will be and white will be completely transparent. Flatten the image once you're ready, and go to Edit>Define Brush Preset. Name your brush 'Bubble' and click OK. It will appear at the bottom of the current brush set.

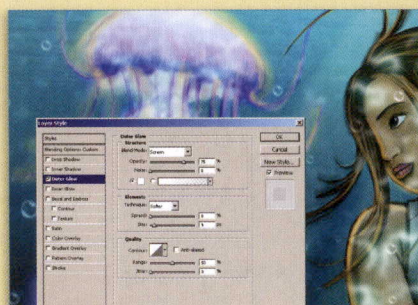


Look and learn

To get the most out of these techniques, it will naturally help to carefully study some underwater photos. As well as places like Fotolia, where you can purchase images relatively cheaply, there are plenty of other places to look – such as the appropriately named www.underwater-art.com, for instance, or even just a Google image search. It's by studying how light plays underwater and how creatures move within it, that your imagination can run riot and your illustrations can be fantastical but believable in their own right.

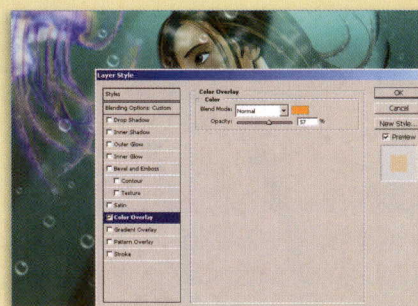
20 Brush dynamics

To the right of the Options bar, you'll find the Brushes tab. Open it and turn on Shape Dynamics. Set Size Jitter to 100%. Also turn on Scattering and set it to the maximum. From Other Dynamics, set Opacity Jitter to 60%. Proceed to paint bubbles around the canvas, with the diameter at 80, on a new layer at the top. Don't make more than a couple of bubbles at a time. After a while, reduce the brush diameter and add some smaller ones. Apply a soft white Outer Glow Layer Style, and a vertical Motion Blur of 7px.



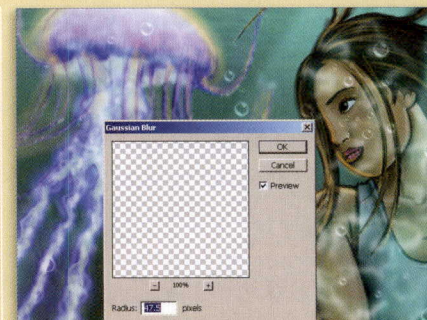
21 More bubbles

On a new layer, create lots of tiny bubbles, following the girl's hair and the tendrils of the jellyfish in particular. Go back down to the photo of bubbles we added, and duplicate the layer. Move it above the photo of the bubbles, set the Blending Mode to Overlay and the Opacity to 37%. Apply a Color Overlay Layer Style with a mid-toned orange. Set the Opacity of the overlay to 57%. Use a large soft Eraser to remove the top sixth or so of the layer, revealing the lighter tones beneath.



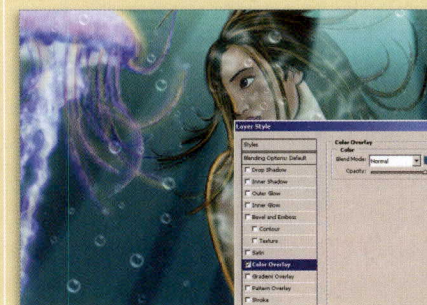
22 It's brighter at the top

Beneath the bubbles photo, create a new layer and set the Blending Mode to Overlay. Use the Gradient Fill Tool to add a gradient that fades downwards from white to nothing, just down say a fifth of the screen. Move it up a little so the top of the image isn't quite so bright. For extra effect, add a layer at the top, and paint in some broad (but quite faint) white strokes at the top of the image. Apply a Gaussian Blur of 50 to the layer to give the sense of more light breaking through.



23 Deeper sea

At this stage you might want to adjust the colours of the girl, so that she complements the background better. Use the Layer>Adjustments options, or create a new Adjustment Layer in order to make your changes. Go back down to the bubbles photo and then add a new layer. Create a gradient that fades up from the bottom into nothing this time, covering approximately one third of your screen. Now apply a Color Overlay and experiment with various tones. We've gone for a suitable deep sea green/blue.



24 Final details

Go and have another look at the character and then add any more detail that you think it may need. Concentrate in particular on the face, especially the lips and eyes. We have also added quite a lot more bubbles here, on various layers so that we can blur them to different amounts. Besides this, we've also brought the hair around the front of the neck to create the impression that the water is swirling. Now – why don't you try experimenting with using some of these techniques in an underwater scene of your own? ■



Asterik Studio

You only need to take a look at the website to see just how passionate the people behind Asterik Studio are about their work. "Let us start by saying we love what we do for a living. We love waking up in the morning and going to work. We do. We love design. We love art. We love music. We love life."

And it is this passion that has made them the best at what they do. Founded in 2000 by two brothers, Don and Ryan Clark, and friend Demetre Arges, Asterik found its home specialising in CD packaging, poster art, web design and everything in between.

"We have been immersed in art as long as we can remember," explains Don. "Our grandfather was an illustrator for NASA, so he was always a huge influence on us. Our styles are pretty diverse; we do a lot of illustration as well as a lot of highly conceptual photo-realism work."

Although they hire photographers to attain the basic concept, everything that can't be done with a camera is entrusted to Photoshop: "We try to cover every detail of our concept with the photographer to ensure that our idea is perfectly achieved. Usually a great deal of post work is still needed and that's when Photoshop takes over."

The now six-strong team has an impressive client list, which reads like a *Who's Who* of the creative industry: DreamWorks, Warner Brothers, The Strokes, The White Stripes and hundreds of others.

Inspired by the likes of Paul Brown, Storm Thorgerson, Stefan Sagmeister, Dirk Rudolph and Vaughan Oliver ("They have all have had a profound effect on our CD package design"), Asterik currently offers over 80 limited-edition screen-printed posters for sale on the site.

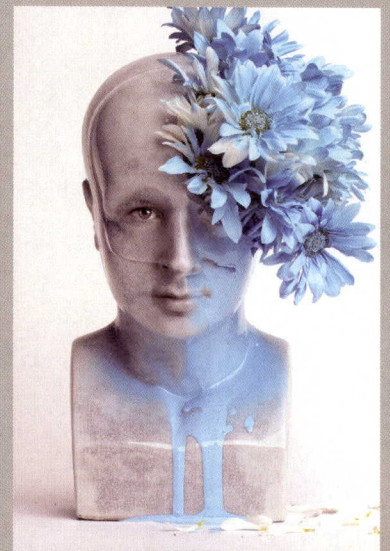
www.asterikstudio.com



NORMA JEAN: Ryan Clark shows off his imageering skills with this piece, which was created for Solid State Records



ATREYU: This image, created by Don Clark for Victory Records, shows the team's attention to detail. The source picture was photographed by Dave Hill, and Photoshop was used to add convincing flame work



ANBERLIN: This floral work was created by Ryan Clark in 2004. Photographed by Jeff Gros, the image was then finished in Photoshop to produce this masterpiece for Tooth & Nail Records

Jerry Lofaro

Jerry Lofaro has been doodling ever since he could hold a pencil. Strongly influenced by the scientific art that appeared in Time Life books and later artists like Frank Frazetta and Roger Dean, he always knew he wanted to be an illustrator.

"I only lasted for three semesters at university, but thrived at The Art Students League of New York," says Jerry. He started illustrating in 1986, creating his work in acrylics with an airbrush and fine paintbrushes. His first commission came after beating the streets of New York for a year with his portfolio.

"Although I wasn't adverse to digital art I never really planned to get into it, but the industry was changing and I knew I needed to as well. I enrolled in The Pioneer Commuter School of Art in New Hampshire for an eight-week course. Despite being the most computer-inept student in the class, I managed to achieve the basics. The same day the system was installed in my studio my first digital job came in. It was an ad for a computer game, due in the next day – a real trial by fire!"

For Jerry, Photoshop is essential for his work: "Illustrator just doesn't work for me and, although I like Painter and dabble in it a little, I find that Photoshop addresses all of my artistic needs. I try to keep my work simple and naturalistic. I use filters sparingly and don't use any other plug-ins for effects. Aside from the Airbrush, my main tools are the Eraser, Smudge and Blur."

Currently, Jerry is in the midst of a national campaign for Trojan condoms and packaging of baby wipes and toilet paper for Cottonelle: "Picasso had his 'blue period'. At the moment I seem to be having my 'bodily function period!'" He is also working on the expansion of Celestial Seasoning's product, creating the label art for a new line of food seasoning spices.

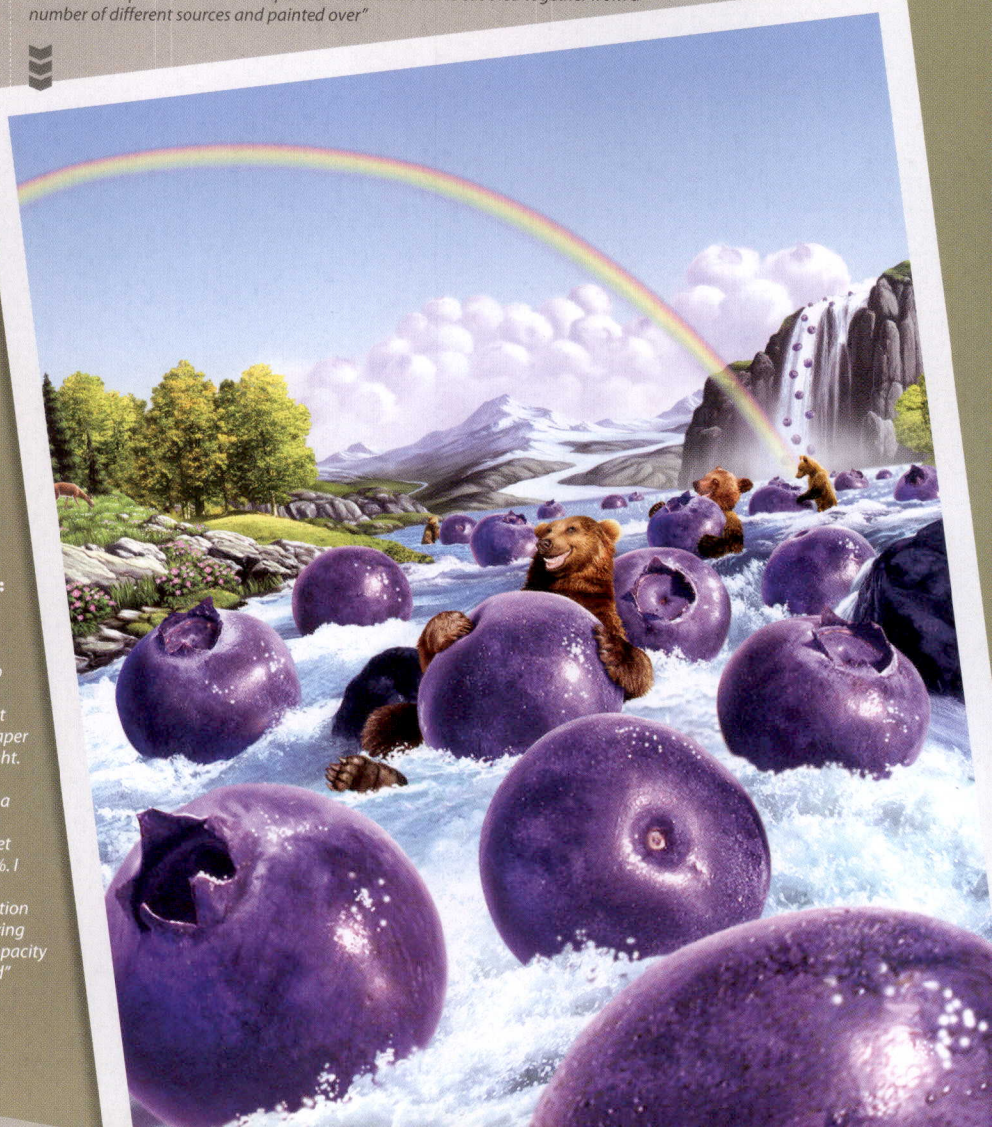
http://jerrylofaro.com



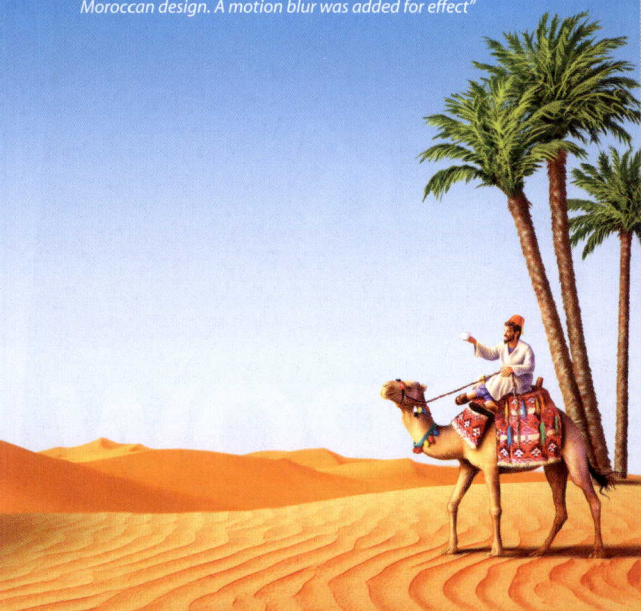
BLUEBERRY BEARS: Created for Celestial Seasoning's Iced Tea packaging, Jerry began this design by enhancing photographs of blueberries with painted aspects. "Occasionally, I'll scan pieces of one of my existing paintings and distort them to fit in with my new concept. This was the case with parts of the landscape and water. The bear is cobbled together from a number of different sources and painted over"



ANIMAL MAGIC: Jerry created this image for Heat & Glo Fireplaces. He created a mock-up scene with toys, shining a flashlight through orange paper for the fireplace light. "For the Aurora, I randomly painted a line across the sky with the spacing set between 300-400%. I then carried out a transform and motion blur upwards, playing with colours and opacity until I was satisfied"



MARRAKESH EXPRESS: This was created for Celestial Seasoning's tea packaging. Jerry uses a Nikon Coolpix 5000 in his photography and blends photos with digitally painted elements: "I photographed a toy train, baskets and friends as the characters and then started building on top, adding stuff as it occurred to me such as the circular Moroccan design. A motion blur was added for effect"



TREASURES: "I do plenty of furry animal illustrations. In order to help me accomplish the look I want I have created a couple of custom fur brushes. I combine them with shape dynamic settings in my palette to create tapered strokes, and sometimes apply noise to heighten the effect"



A JURASSIC JOURNEY: Created as a poster to promote reading for DEMCO, Jerry photographed woods on his property to create the scene. "I hung a white sheet behind the ferns before I shot them, anticipating that they would be much easier to select against a plain background. I then photographed some of the dinosaur toys and models I've collected"



GIGANTHOPITHECUS: "This was the largest ape to have ever lived, was about 12 feet tall and was the possible origin of the Yeti legend. I often use the Smudge tool at a fine setting to drag the fur and hair and create a softer, more naturalistic edge"



THE MASK OF Sorrow

MR. DOOM, KING GEEDORAH, VIKTOR VAUGHN, MADVILLAIN, ZEV LOVE X: BEHIND THE METAL-FACED MASK THAT WEARS A FROWN, WHICH IS THE REAL DANIEL DUMILEY HUA HSU SHADOWS ONE OF UNDERGROUND HIPHOP'S MOST MYSTERIOUS FIGURES IN ORDER TO PENETRATE HIS CAST OF INVENTED PERSONAE TO FIND THE SADDEST HIPHOP EVER TOLD.
PHOTOS: JO ANN TOY

WIRE WORK: "Created for The Wire, this was drawn with fineliners, then scanned into Photoshop and inverted"

Si Scott

"I've been drawing ever since I can remember, so I knew from an early age I wanted to do something to do with art," says Si Scott, former graphic design student at Buckinghamshire Chilterns University College.

Counting Casio, *The Wire*, Hanne Hukkelberg, D&AD, BBC Television and The Chase among his clientele, there's no denying that Si has done very well for himself. Although a late bloomer into the wonders of Photoshop, he admits he couldn't be without the technology now: "All my work is done by hand first but recently I have started to use the computer, which is adding an extra dimension to my work and pushing me in new directions."

His ability to create his work by hand before even turning on his computer means that his work looks organic and fluid: "My work is created by hand and then scanned on to the computer and pieced together. If need be elements are added then, such as colour, layers and paths."

In fact, Si has become so renown in his field that the exhibition scene has been calling his name. As well as showcasing alongside New York great Vault49 in 2006, he's also got a solo project in the pipeline. "I will be starting work on pieces for my own exhibition at Soma Gallery. Hopefully I'm also going to be working with Love Creative in the near future."

www.siscott.co.uk

CASIOLOGY

TIME PIECE: After scanning his work into Photoshop, Scott re-drew the image in Illustrator. This allowed the work to be coloured and meant he could achieve the detailed finish



PIXIE PIXELS: "Drawn with fineliner and scanned into Photoshop," Scott then pieced together this image to create a surreal and quirky-looking fairy



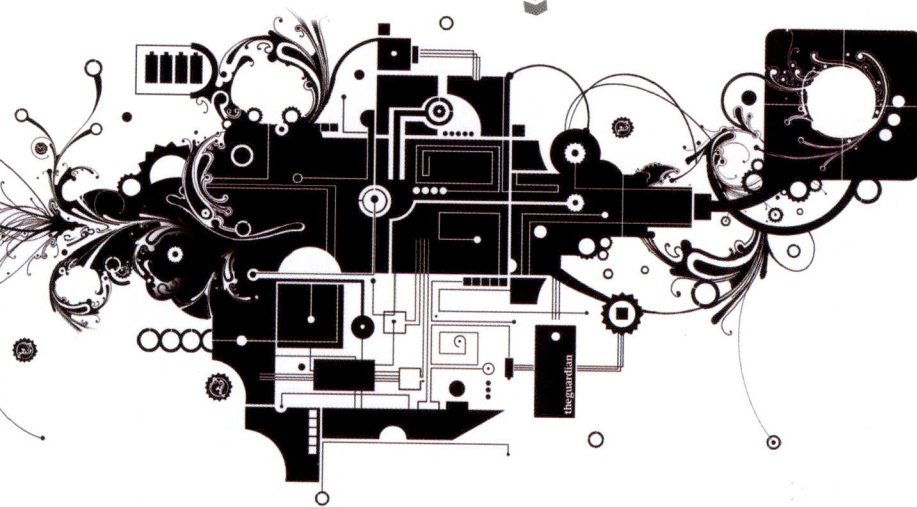
BUETTNER NAKED: "This brief from Angelika Buettner Photography saw me piece together Buettner's work with hand-drawn elements, which were then scanned into Photoshop and coloured up"

D&AD CONGRESS CONCEPT DESIGNS: Designed for The Chase, this elaborate design had to incorporate the D&AD logo as well as getting its message across. To create the image, Scott drew the image by hand before scanning it into Photoshop and adding the finishing flourishes

CONGRESS

THE GUARDIAN STUDENT MEDIA AWARDS 2006: "This image was created with fineliners and then scanned in separate pieces and layered in Photoshop"

**THE GUARDIAN
STUDENT MEDIA
AWARDS 2006**



MASTERCLASS





Turn photos into artwork

Although many contemporary illustrations seem to be entirely computer-generated, remember that you can give your images a personal touch by introducing your own hand-drawn elements

BY KEV SPECK



ON THE DISC

You'll find all the elements you need to transform iStockPhoto's image number '755348' into a piece of vector artwork on this issue's cover disc. Either head to iStockPhoto to buy the same image or take a source photo of a friend.

OUR EXPERT

Kev Speck

A year after first stepping foot on the shores of illustration, Kev Speck has already achieved what many dream of, having worked for clients such as Peugeot, V2 and Toni and Guy.

Sourcing your images



There is no substitute for going out there and capturing your own images, and there is a great satisfaction in working on your own photos. However, when the time comes and you need something that you can't capture in your own home, like a penguin,

then stock photography is the answer. The iStockphoto image used for this tutorial is file 'istock_000000755348'. Make sure that you get the right copyright for the way in which you're planning to use the image.

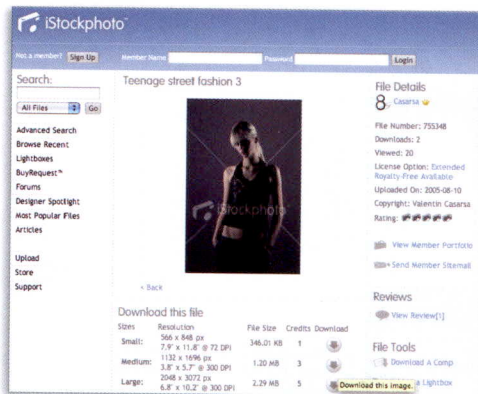
As soon as spring arrives, you'll be booking a summer holiday, digging out last season's sunglasses and shopping on eBay for flip-flops. With the appearance of the sunshine, you may also be wondering whether or not to brave the move of using bold, bright colours in your illustrations. Even in the depths of winter, some colour can really add a striking touch to your work. It's time to be confident, be bold and turn up the saturation levels on that shy pale palette you've been using.

As well as braving a new spectrum of colour, you will also be reminded of some of the options scanning in hand-drawn elements can bring to your work. It enables you to turn an ordinary vector illustration into your own personalised version. Anyone nowadays can create a silhouette, fill it with block colours and call it an illustration, but there are more stages than that if you look past the obvious, and creating depth and texture are great aspects to any illustration. Plus, we'll discover a use for the Stamp filter! Who would have thought it...

Put spring in your steps

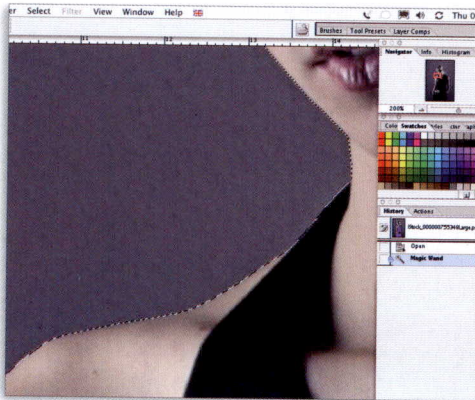
1 Picking up models

In this tutorial we're using a stock image for the model. Many imageers shy away from using stock sites, as the quality wasn't quite there at first, but now they are an amazing resource. Head to www.istockphoto.com to get the image used in this illustration, which you'll find if you search for '755348'.



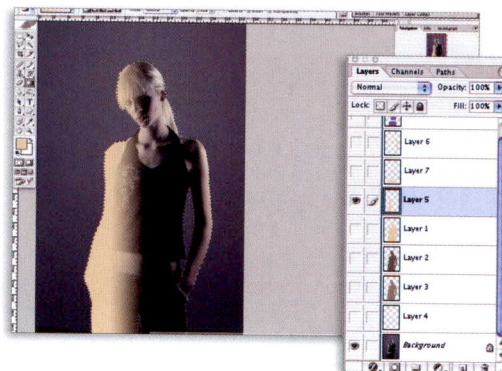
2 Trace elements

Open your own image or the iStockphoto image in Photoshop, and within that file trace around your figure to create a complete selection. Zoom right in to a range between 200-300% to get the best results. Sure, it takes a bit longer, but the results are far superior than if you were to trace at, say, 50%.



3 Reproducing layers

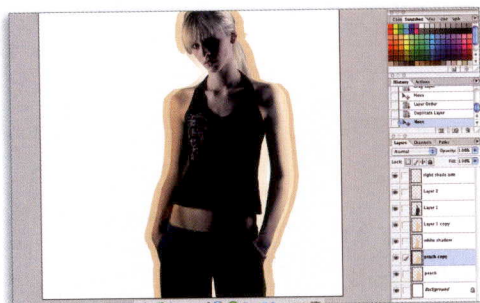
Pick a suitable base layer for your model and, using the Fill Tool, colour the selection you have just created. While at this stage, create a new layer, change the Fill Tool to the Gradient Tool and create some new gradient layers with the same colour. Make sure that your gradient selection is set to Colour To Opacity. Finish by copy and pasting the selected area of the original image to a new layer.



MASTERCLASS

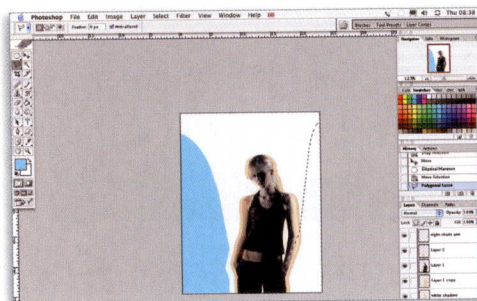
4 Perfect placement

Next, create a new Photoshop document. The size used for this image is 230 x 297mm, CMYK, with a resolution of 300dpi. Now, from your iStock document, drag over all the layers you just created. Place in the photograph selection and, using the different layer options, place the gradients and filled layers beneath and over the image as in the screenshot below.



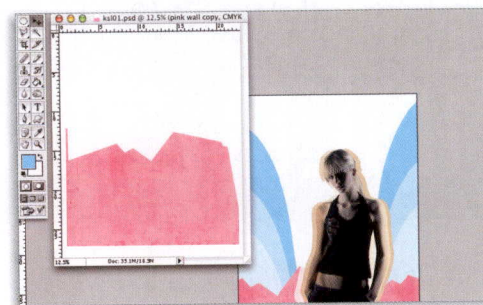
5 Bring in some sky

To give the image a bit of depth and background, we are going to create a stylised sky. Using the Elliptical Marquee Tool, create an ellipse at the top of the page. Using the Polygonal Lasso Tool from the furthest point of your ellipse, continue the shape you're creating down to the bottom of the page. When satisfied with the effect, fill and repeat for the opposite side.



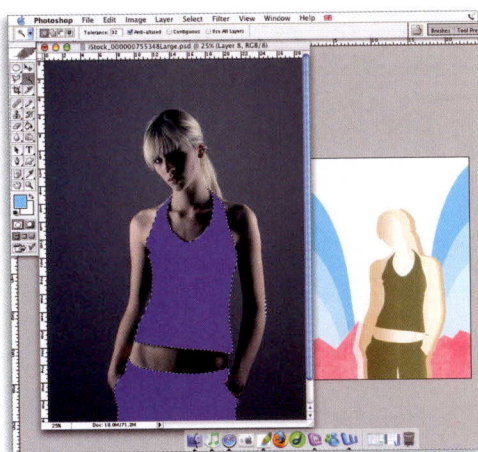
6 Build up the surroundings

Using your new blue shapes, duplicate the layers, place them within each other and change the Blending Mode to Screen. Open the file 'ksl01.psd' from the CD and import the layer to add some colour to the bottom of the image. It was created by simply cutting out a texture and changing the Hue/Saturation to a suitable colour. Place it at the bottom to give a mountain feel.



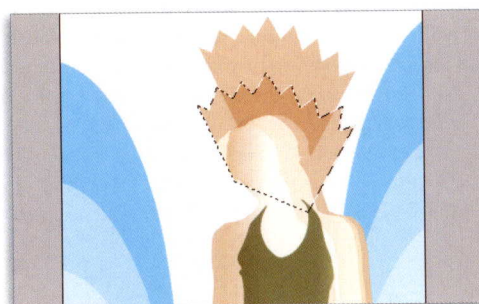
7 Dress up

Now refer back to your original model image. Again zoom in and this time just trace around the model's outfit. Once you're finished, fill the area and drag it onto your illustration. Place it over the photograph then deselect the original photograph to show you what you've created so far.



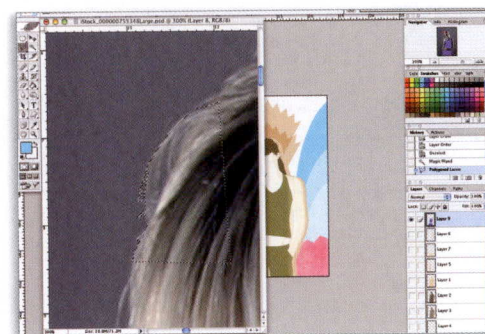
8 Out there!

It's time to inject your own artistic touch and do something to the image that breaks it up a bit. We're going to drop onto the head of the model a kind of crown or hat shape in the same colour used for the layers earlier. As the image develops you can tweak and alter your earlier adjustments, but for now be bold and do something different and a little bit crazy.



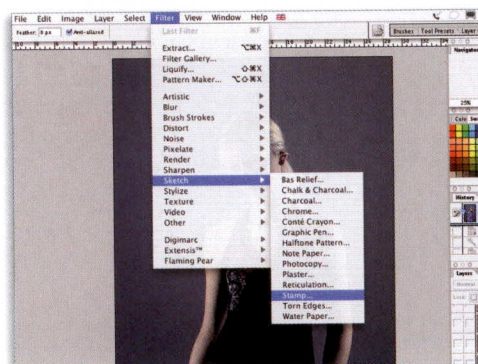
9 Hair we go again...

You are probably sick of tracing this woman by now, but this is the last time you'll have to lasso anything for a while. Zoom in again and repeat step seven, this time with the hair. It's a longer process; how long you choose to spend on it depends on how detailed you want the hair to look.



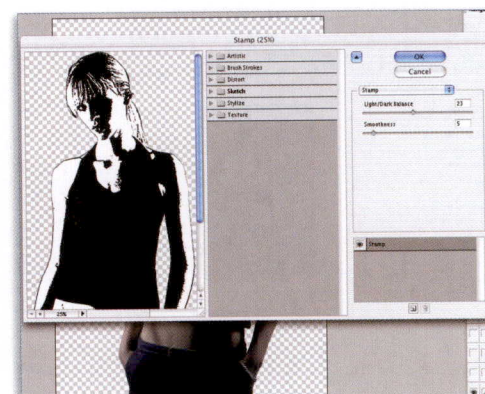
10 Flip to Filter

It's time to use the Stamp Filter. You may or may not be aware that the majority of filters have been overused and so are rarely applied by today's top illustrators. Using your original iStockPhoto image (on a white background), select the Stamp option via the Filter>Sketch pull-down menu (make sure your image is set to RGB before you attempt this).



11 Stamping your model

There isn't too much to do here other than look at the selection the computer generates on your behalf and alter it slightly until you're happy with the look. We opted to use the exact version it gave us without changing any of the settings, which are Light/Dark Balance = 23 and Smoothness = 5.

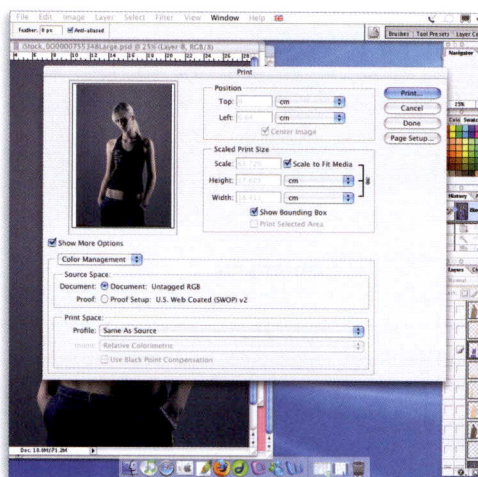


"IT'S TIME TO BE CONFIDENT, BE BOLD, AND TURN UP THE SATURATION LEVELS"



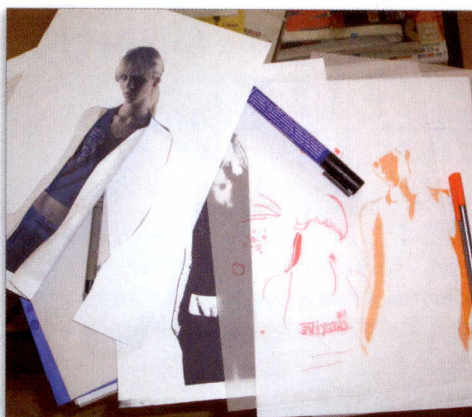
12 Put down the mouse

At this stage, put your mouse or tablet down. You now need to print your images so that you can create the layers that aren't constructed on your computer. Print out your original photograph along with your new cut-out version.



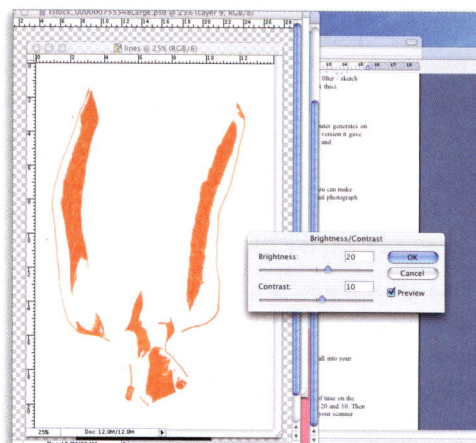
13 Let's get physical

Using various pens, start tracing various parts of your photo, for example the outline of the clothing and detail of the model's hair. Then, using your stamped image, trace the detail of the face and some shade of her arms (keep your pen strokes in the same direction). Once you're happy with the amount that has been done, scan them all into your computer.



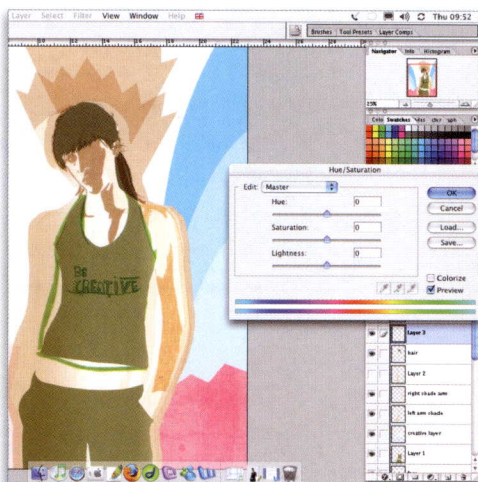
14 Alter your scans

Now quickly alter all your scans. It's a quick procedure that saves a lot of time in the long run. Open up your files and change the Brightness and Contrast to a 20 and 10. Then go over with the Erase Tool and delete all the bits of dust and fluff that your scanner picked up, if any are present.



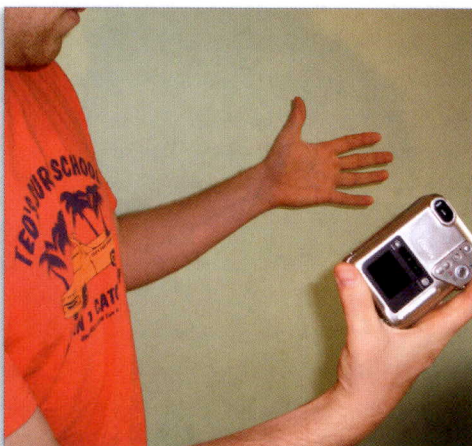
15 Without a trace

One at a time, place all the layers you just traced onto your image and you'll see it starting to flesh out. These tracings are on the CD itself, so if you are having trouble recreating this tutorial because you lack a scanner or printer, you can use those.



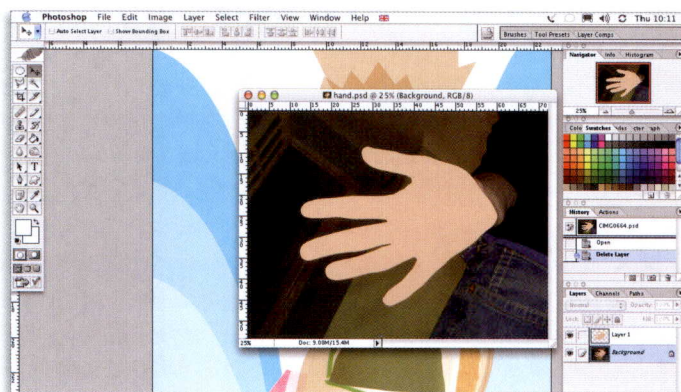
16 Give it expression

At the moment, it's simply a figure standing there not really doing much. We want to add some expression to the image and we're going to do this by changing what she's doing with her arms. If possible, take a photograph of someone's hands, and scan them in. Adding this will give the impression that the woman is releasing the season of spring into the image.



17 Hand it to her

If you not using your own photo, open the 'hand.psd' file and place it onto your image. You will have to scale down the hand and place it accordingly. We also duplicated the hand and placed it underneath the original to give make it stand out more. Making it white adds to this.



"INJECT YOUR OWN ARTISTIC TOUCH. DO SOMETHING TO THE IMAGE THAT BREAKS IT UP A BIT"

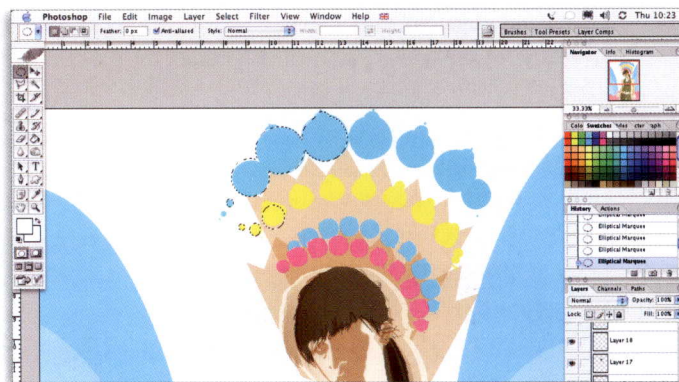
Embrace the organic

Don't be scared to introduce hand-drawn elements. Tracing was always frowned upon in the past, but there's no crime in it as long as it is done properly. If you are talented in drawing, then embrace your skills into your computer-generated work, but if you can't draw for a toffee, tracing paper is a wonderful thing enabling you to make use of many shapes.

MASTERCLASS

18 Scatter circles

To add to the image and balance the slick with the handmade, create some simple circles and scatter them around the top of the head. As these shapes were from a piece done previously, we could open a file and insert them straight in, just leaving the colours to change.



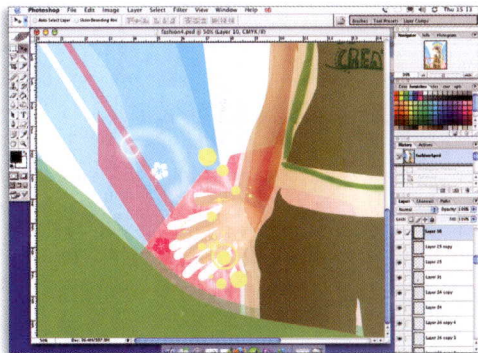
19 Spring into action

Rather than insert symbols of spring, use the tone and colour of the image to reflect the season. However, you may want to add some magic around the new hands we created earlier to emphasize the expression we are trying to make. Try adding shapes, graphics and vectors to stream from the model's hands.



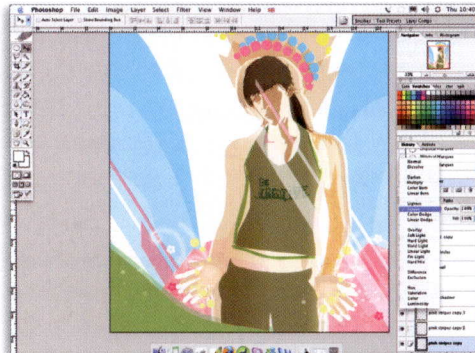
20 Extra dimension

It's a little step this, but we just want to insert a block of colour at the front to give it a bit of dimension. It helps the image to look less flat. Use the shape you made earlier for the sky, duplicate it, move it up the layer ladder and change the colour to a solid green.



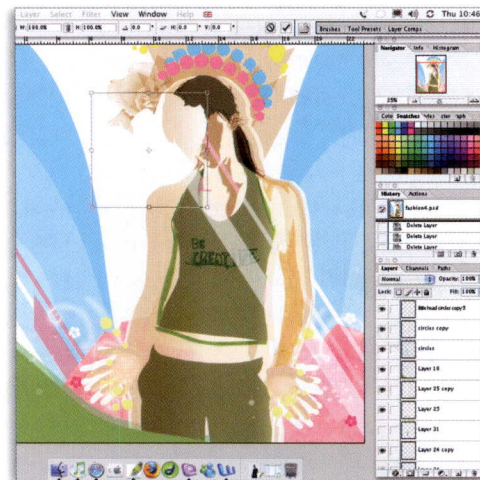
21 Making progress

To keep with the general flow of the image, insert some diagonal lines into your image. There doesn't need to be any real strategy behind it, just have them set to different opacities and different Blending Modes to keep it interesting.



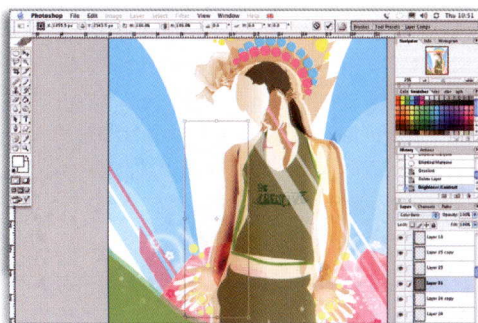
22 Get fashionable

You'll find that as you make an illustration, you'll experiment and change your mind and pretty much freestyle through some stages (usually the end ones). On playing around we inserted a flower onto the hat, which gave it a really nice feel and then using that shape, we cut away from the face of the model to give it a fashion-orientated feel (without giving any real thought to the clothing she is wearing).



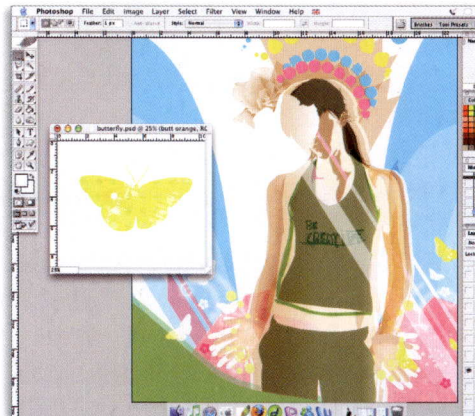
23 More hand-made elements

At this stage of the tutorial, we felt that we needed to introduce some more handcrafted elements to the image to give it more substance. We cut out the arms of the original printout and then scanned them in and inserted them on a Multiply level towards the top end of the layer ladder. This makes an area of the image stand out that didn't before.



24 And finally...

A spring image wouldn't be complete without adding some butterflies. Loosely place some butterflies around your image. Using different sizes will give the feeling of space and depth.



Layer library

Make sure you keep all your layers in a library folder on your computer. You never know – one day you may call upon a texture you created four months ago. Your creative world can get busy, so any time saved is valuable.

"IF YOU CAN'T DRAW FOR A TOFFEE, TRACING PAPER IS A WONDERFUL THING"

Pete Joison - Blurburger

Pete tells us his penchant for design started at a very early age: "At primary school I used to design personalised logos for the kids and charge them 20 cents."

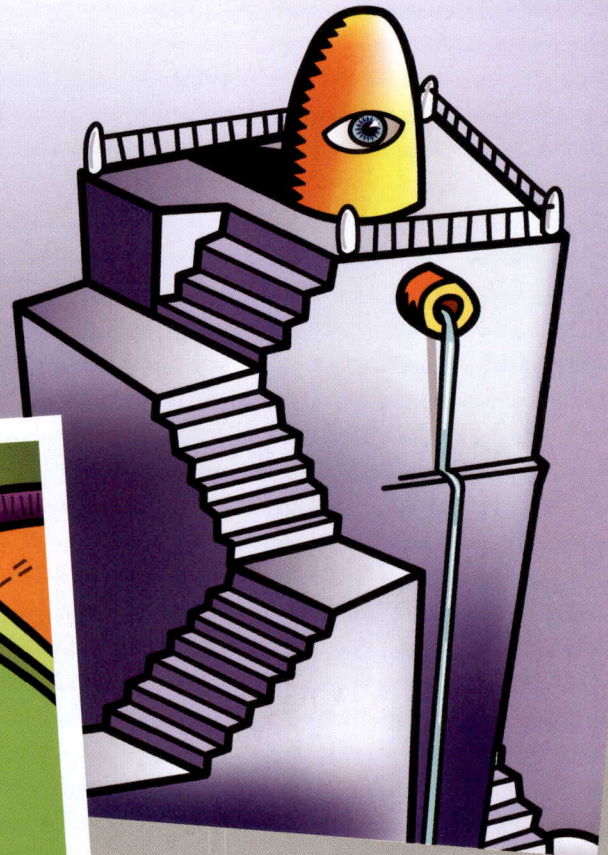
However, his entrepreneurial skills didn't initially launch him into his art career immediately after leaving school. Instead he spent time travelling from job to job working as a barman, timber worker and salesman amongst other things. The decision to make a full-time career out of his artwork emerged after studying a two-year Associate Degree in Melbourne in 1989-1990. His first break came after being commissioned to complete a range of cartoon greeting cards.

Describing his style as 'cartoony', 'bright' and 'slightly off-centre', Pete uses similar techniques for each of his creations: "I have a sketchbook where I'm constantly doodling new ideas. From the sketchbook doodle I either redraw it in Illustrator, or scan it into Photoshop." When an image is imported into Photoshop, Pete duplicates the outline layer and selects each area, copying to new layers. He then fills, paints and airbrushes each area and uses an adjustment layer to play around with the highlights, gradients and blending.

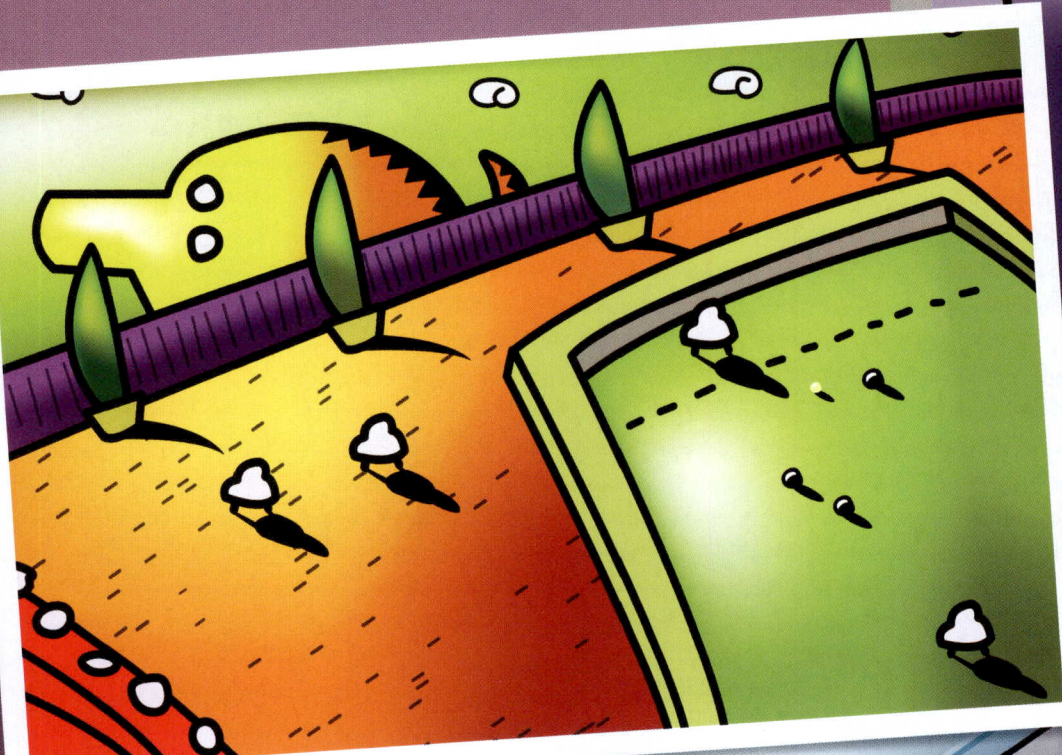
So what other artists inspire Pete? Well... none. "I don't have a favourite artist," he tells us. "I see the world a bit like a restaurant. I want to taste everything. Every time I come in I'll order something new. It might not always be to my taste, so I move onto the next thing. And I never need to know the name of the chef - the tastes, colours and presentation of the dishes are enough for me." How's that for an analogy?

www.blurburger.com

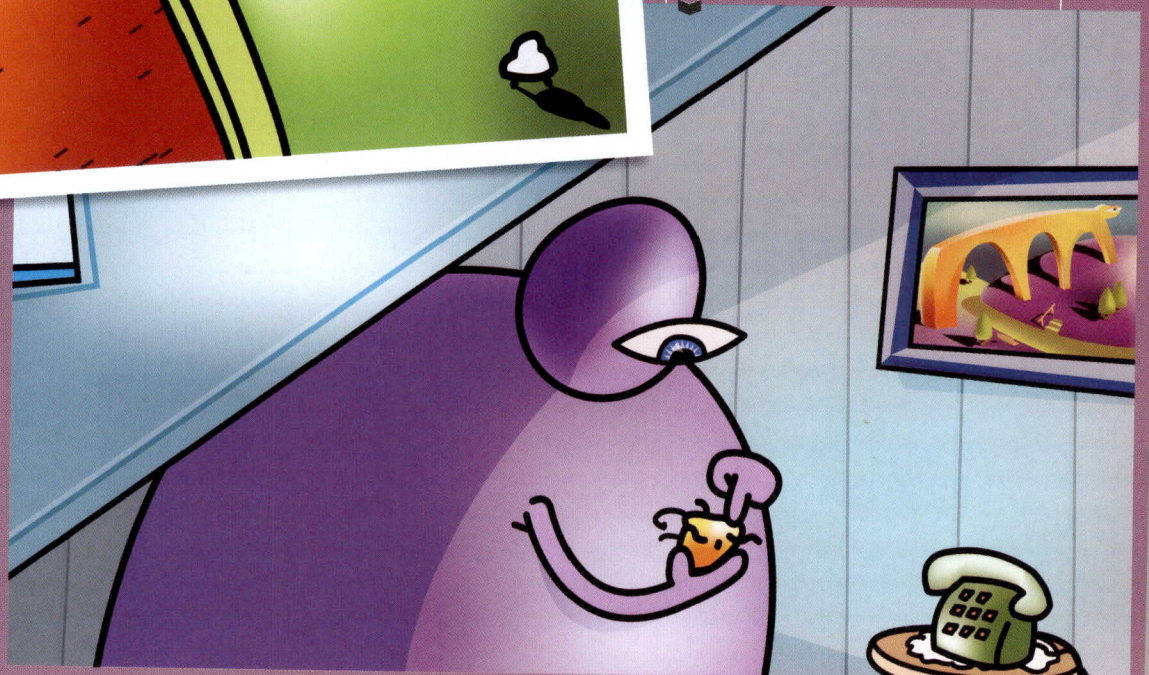
LOOKOUT: "Sometimes you may have to turn an idea upside down or inside out in your mind, or combine two or more ideas together to create something new. Sometimes a fully fledged idea will pop into your mind at three in the morning. Inspiration can come from anywhere"



STAIRWELL SECRET: "Usually my work comes from my head or doodles." Here an old project has been incorporated into his design



HEAD: "It's the end of a long day at the local lawn bowls club. Everything stops as a giant monster saunters past the back fence. With this picture and the chosen colours I tried to get a feeling of timelessness, silence and disbelief"





Fantasy lighting

*Add fantastical lighting to your compositions
using Photoshop's Blending Modes*

BY JAMES DAVIES



Have you ever taken a photo that was composed exactly how you wanted save for one thing: the atmosphere? Whether you want to relight a photo, change the time of day or create a fantasy element within your images, Photoshop's army of Blending Modes can breathe life into an otherwise flat-looking scene.

Because not everyone has access to a studio setup that includes expensive lighting, we're going to show you how to create atmosphere and fantasy lighting using Blending Modes. Not only that, but we'll also be refining your techniques for painting light and shadow directly onto subjects to mimic natural lighting.

So no matter what images you've got at hand they're going to be perfect for this technique. Just load them up and let's get started!



ON THE DISC

If you want to recreate our day-to-night scene, then get snapping on your digital camera to create the files you need to get started. We suggest taking a photograph of yourself and a friend to get some of that spotlight action!



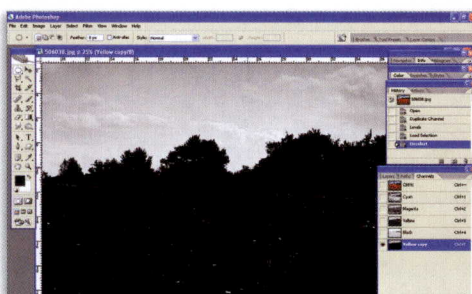
OUR EXPERT James Davies

As well as working on some of the industry's most prestigious titles as art editor, our expert James, a 26-year-old graduate from the London College of Music and Media, is also co-founder of renegade t-shirt label www.dirtyvelvet.co.uk.

The light fantastic

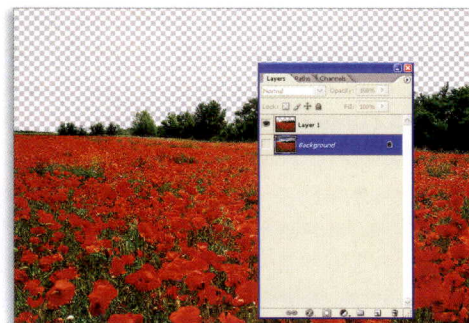
1 Cutting it

As a source, use a background image from your own photo collection or track down a shot from an online image library. From the Channels palette (F7), drag and copy the channel that has the highest contrast between subject and background; in this case copy the Yellow. Boost the contrast between the sky and land by using the Levels Adjust tool until the land is as dark and the sky as light as possible.



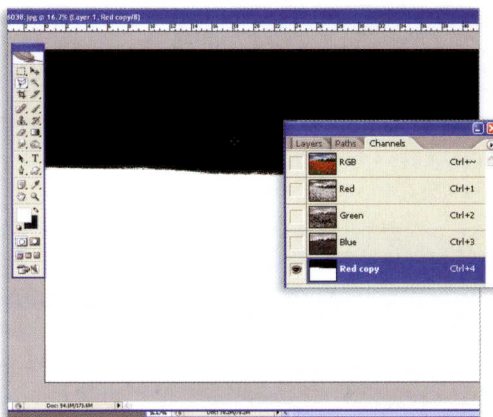
2 Select in black and white

You'll need to make the land (which you are separating from the sky) totally black by painting on the yellow channel layer using a brush filled with black. When what you want to cut out is black, and the remainder is white, Apple/Ctrl+Click on the yellow channel layer icon to select all the black within the layer then copy and paste it to a new layer.

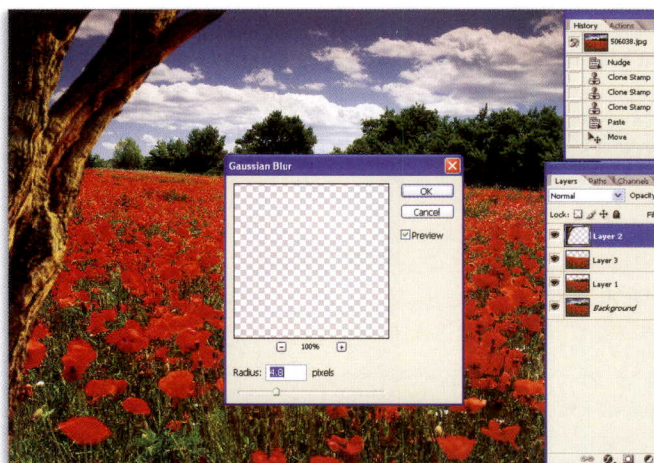


3 Total control

To allow us full control of all the elements of a composition it's best to put everything on its own layer. Repeat the cutting technique to separate the tree line from the poppy field. If you can't find a clean channel to use in CMYK, try switching to RGB. In this case, the red channel layer is the easiest to work with.

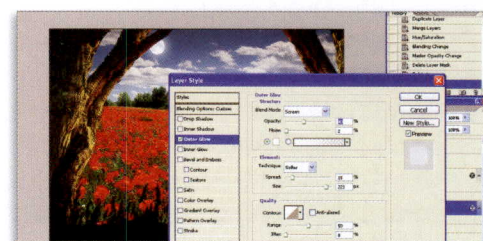


**"PHOTOSHOP'S
ARMY OF
BLENDING
MODES CAN
BREATHE LIFE
INTO AN
OTHERWISE
FLAT-LOOKING
SCENE"**



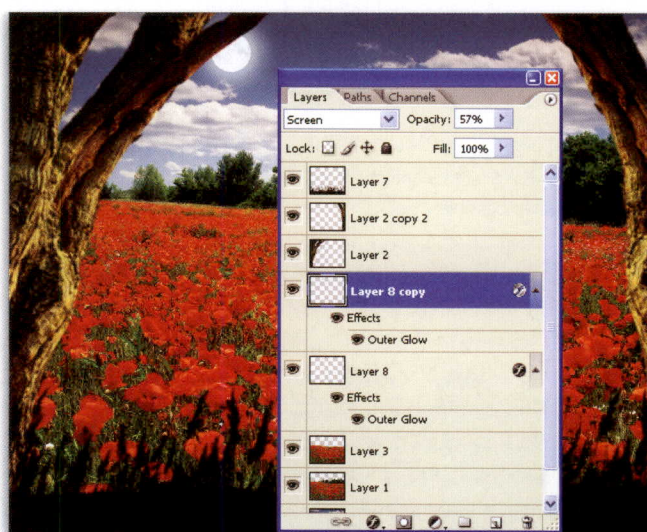
4 Depth of field
To make a scene composition like the one we're creating more interesting or hyper-real to fool the eye into thinking it's real, try adding some foreground elements. By adding a tree or two to the foreground and blurring using the Gaussian Blur (it's not as realistic as the lens blur, but it's good enough for this) at about 4.8 pixels you can

5 Glow up
We've added a simple moon image and cut this out using a path. Import this onto the canvas behind the tree. Select the moon layer and go to Layer>Layer styles>Outer Glow to bring up the layer style options. Alternatively, double-click on the layer icon in the Layers palette. Configure the glow as shown in the screenshot.

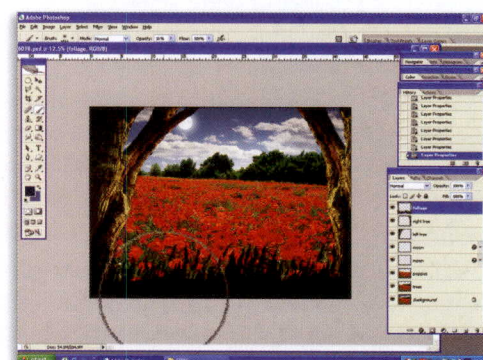


"PAINTING IN SHADOWS IS DIFFICULT TO GET RIGHT"

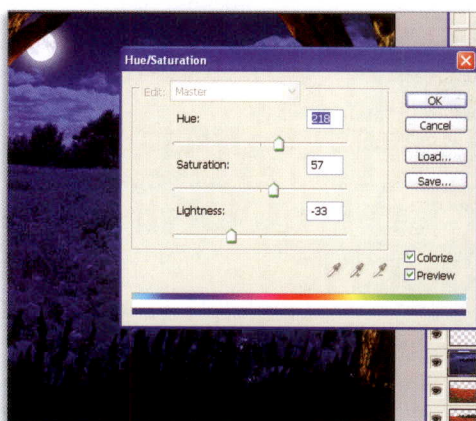
6 Full moon
Duplicate the moon layer (with the Outer Glow adjustment) and set the Blending Mode to Screen with an Opacity of around 50-60%. This will brighten up the moon enough to compensate for when we darken the sky and everything later to make it a night scene. Check our Blending Modes boxout on page 172 to learn more about the technique.



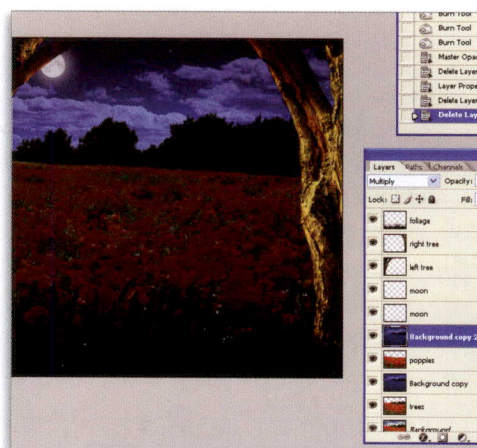
7 What's in a name?
At this stage it's good idea to ensure that you've named all the layers and, where appropriate, sorted them into nice organised folders. This will avoid a whole world of pain later on.



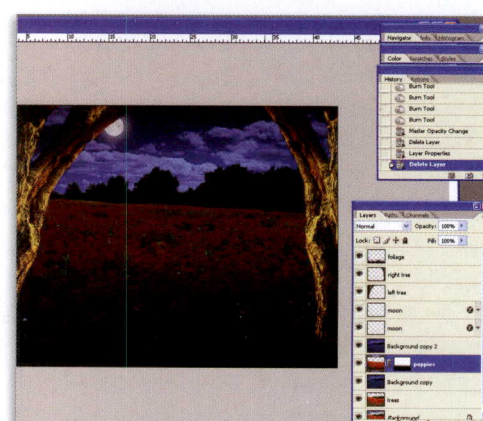
8 Get the blues
Duplicate the Background layer (this should be the original untouched layer you opened) and go to Image>Adjustments>Hue/Saturation (or Apple/Ctrl+U). Configure it as shown in the screenshot below to create a blue layer. Set the Blending Mode to Multiply and the layer Opacity to 60%.



9 Dark skies
Duplicate the blue layer and set it to Multiply and 55% Opacity. Now adjust the layer hierarchy so that the 60% blue layer sits below the poppy field and the 55% above it (see the screenshot for the order). This will darken the sky more – it needs the most adjustment.



10 The mask
Select the poppy layer and go to Layer>Layer Mask>Reveal All. Select a black-to-white gradient and graduate black to white from bottom to top. This will allow more of the blue layer to show through the black part of the mask to give the impression that the poppy field gets darker as it moves further from the moon.





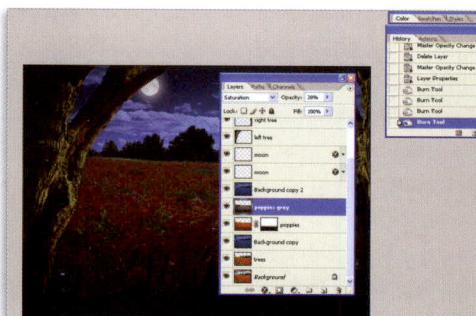
11 Tree of darkness

Duplicate the Foreground layers and merge the duplicates onto one layer. Go to Image>Adjustments>Hue/Saturation, click the Colorize box and select a Hue of 218, Saturation of 57 and a Lightness of -33. Set the Blending Mode to Multiply and the layer Opacity to 75%. Now to tackle our full-on flora.



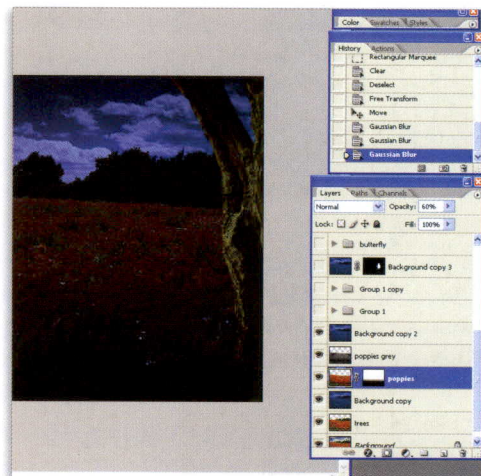
12 Doom and gloom

The poppies seem a bit too vibrant still, so now we'll tone them down a bit. Duplicate the layer by hitting Shift+Apple/Ctrl+U to desaturate it, and then set the Blending Mode to Saturation. Set the Opacity to around 20%, which will take around 20% of the red out and calm the colour down. The desaturated layer should sit above the colour layer in the layer hierarchy.



13 Fine-tuning an image

While composing an image it can be a good idea to fine-tune the elements to make sure that they all work together. It's probably best not to use destructive techniques if you're likely to change your mind about something. Here we've added another 3.0 Gaussian Blur to the foreground trees. Turn the layer Opacity on the poppies layer to 60% and just check that all the elements are working how you want them to work.



14 Add the people

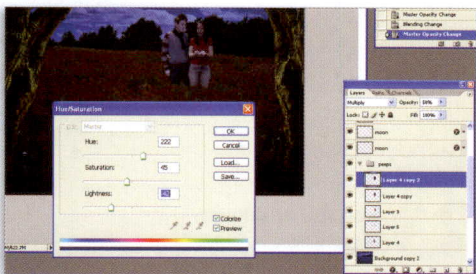
Cut out the figures on the photo you've taken of yourself and a friend using your preferred technique. Place the figures within the scene and adjust their sizes until you're happy with the perspective. There's no specific rule on this one, although we find that it helps to use a real photograph for comparison.



15 Appropriate lighting

It's a good idea to keep the figures above the blanket blue layers that colour the layers below, so repeat the steps needed to light them so they fit in the scene. As we're going to create a light source in the girl's hands, we need to throw a shadow onto the boy behind. Duplicate the girl layer, select the pixels and fill with a dark blue. Apply a Gaussian Blur at around 8-10 pixels. Nudge the blurred layer left as if it were a shadow thrown from a light in her hands.

Now select the pixels from the boy layer (Apple/Ctrl-click the layer icon) and hit Shift+Apple/Ctrl+I to Invert the selection and hit Delete. This should leave the shadow over the boy only. Knock the layer Opacity down to around 40% and set it to Multiply.



16 Fly by night

We've used a butterfly to create the firefly; just log onto www.istockphoto.com to find a similar one or source your own. Apple/Ctrl-click on the butterfly layer icon to select the pixels and using a white foreground colour hit shift+F5 to fill it. Apply a small Gaussian Blur (around 5-10 pixels) and using the Layer Styles apply an Outer Glow. Set the Blending Mode to Screen.

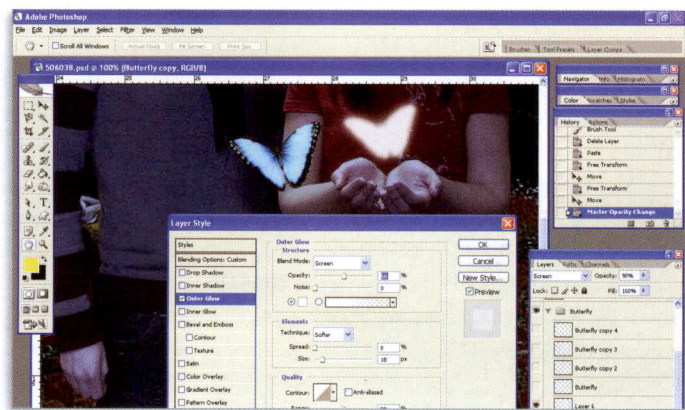


Image grading

If you've composed an image using a variety of different sources (photography taken at different times, stock imagery, etc) then you may notice that the colours, lighting and tonal range might be different throughout the elements, making your composition seem less real. If you're striving for realism rather than creating a hyper-real image then you may want to 'grade' the image as a filmmaker might.

We use two ways to achieve this. The first is to create a layer on top of your image and fill it with an appropriate colour – in this case we've gone for a 90% cyan and 30% magenta – then paint out the girl and the boy using the Eraser Tool set to a soft paint brush. This means you won't reduce the warmth of the two figures. Finally, set the Blending Mode to Color and reduce the transparency down to a low percentage so as not to unnaturally colour the image. The result is that the blue has averaged out the colour temperature of the image as a whole and cooled it down as to mimic a night-time setting.

The second way is to add noise to the image so it seems less digital. Adding noise to all the elements in the composition will give the impression that it was a photograph taken on film rather than digital means, this will fool the eye and make it seem more realistic.

Know your Blending Modes

Normal: Renders each pixel on screen as you'd expect to see it.

Darken: Selects the darker coloured pixels and displays these.

Multiply: It multiplies the colour you're blending by the colour underneath, making a darker colour. Multiplying any colour with black will produce black. Multiplying any colour with white makes no change.

Color burn: Darkens the base colour using the blend colour for darker pixels only. Burning with white has no effect.

Lighten: Selects the lighter pixels and displays these.

Screen: This multiplies the inverse of the two blending colours, producing a lighter colour. Screening black will have no effect but screening with white will produce white.

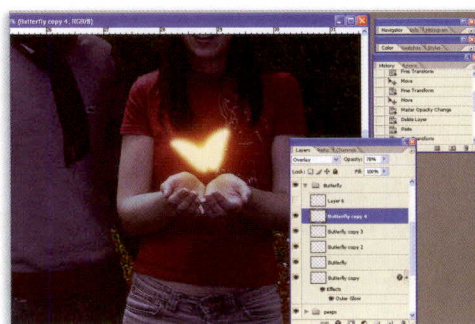
Overlay: A mixture of Multiply and Screen. It preserves the shadows and highlights of the colour below by mixing with the blending colour. It reflects the lightness and darkness of the original.

Saturation: Takes the luminance and hue of the base colour and the saturation of the blending colour. If the blending colour has no saturation (greyscale) the resulting colour won't either.

Color: Takes the luminance of the base colour and the saturation and hue of the blending colour. This preserves any tonal variation while colouring greyscale images with flat colour.

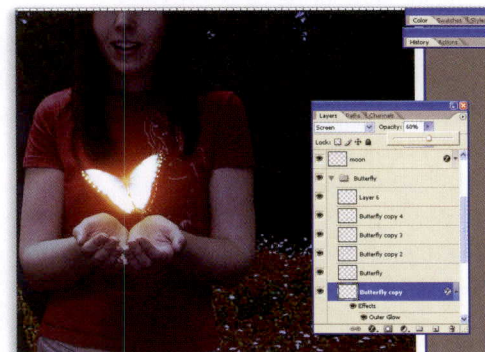
17 A warm glow

Duplicate the butterfly four or five times and colour each one using Apple/Ctrl+U (Hue/Saturation). Play around so each one is a varying shade of yellow and orange. Blur each layer using Gaussian Blur between 30-60 pixels. Finally, adjust the Blending Mode of each layer to Color Burn and overlay, alternating between the two. Play around until you reach the desired effect of a glowing butterfly, as below.



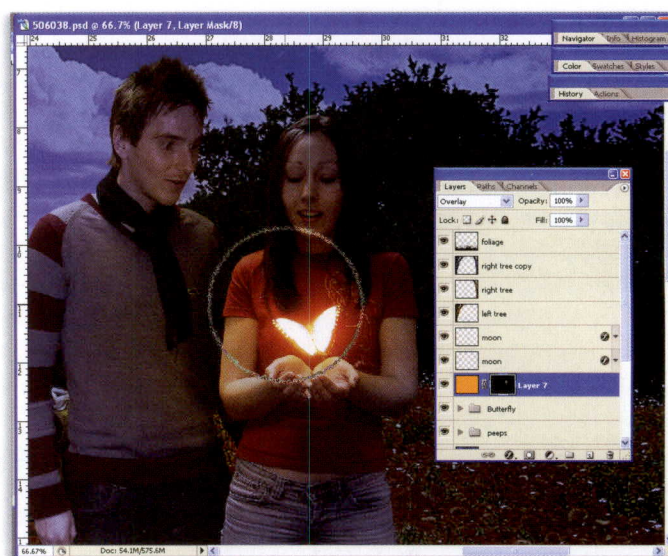
18 The beauty's in the detail

You should now have a blurry white butterfly shape with a bright orange/yellow glow. Place the original butterfly below your glowing shapes and hit Apple/Ctrl+L to adjust the levels. Pull the lowest input level higher and the highest one lower to bleach out most of the detail. Set the Blending Mode to Screen and the Opacity to 60%.



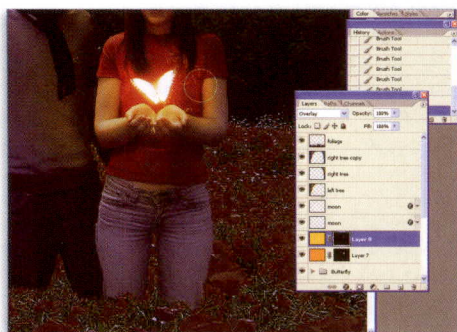
19 Ambient light

Create a new layer and select an orange colour (around 100% yellow, 50% magenta) and Shift+5 to fill the layer. Go to Layer>Layer Mask>Hide All to make a Layer Mask and fill this with black. Set the Blending Mode to Overlay. Select a big soft paintbrush (around 200 pixels) loaded with white and then paint in the ambient glow.



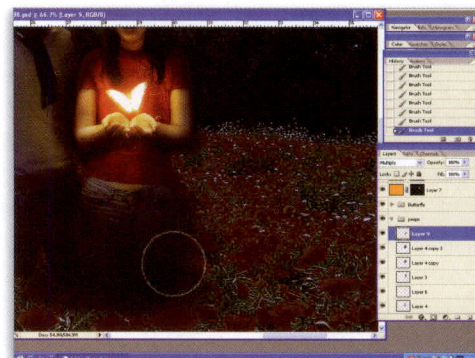
20 More light

Repeat the process as above but creating a yellow instead of orange (around 100% yellow, 15% magenta). Select a smaller soft brush to paint in the light where you think it would be thrown had the girl actually been holding a light. Also start to paint in any light that would be thrown onto the boy behind and the surrounding area, picking a smaller brush for the light closest to the source and a larger for the opposite.



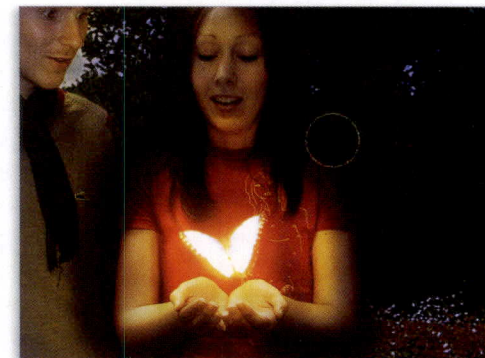
21 Into the shadows

Create a layer directly above the figures. Select a dark colour, either a very dark brown or something close to black. Then, using a small soft-edged brush for harsh shadows and a larger brush for the softer shadows, paint over the layer.



22 Detailing the shadows

Painting in shadows is difficult to get right. Study plenty of photos to see how shadows and light are thrown when a light shines on different subjects. Then experiment with different sized soft-edged brushes and different brush opacity and flows.

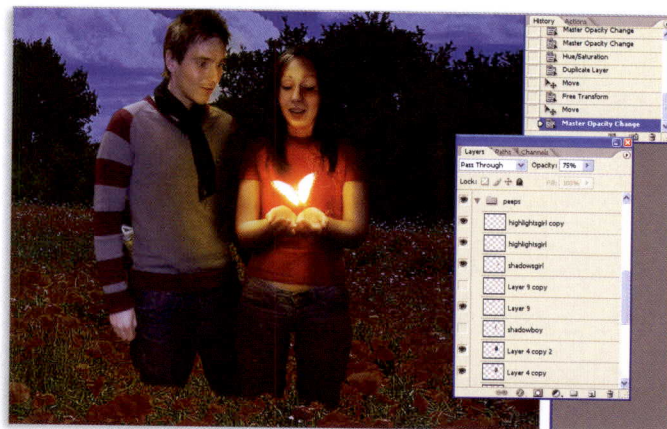




- 23 The girl in the mask**
To create finer shadow details, mask off patches of harsher shadows using the Lasso Tool, then feather the selection by one or two pixels using Alt+Apple/Ctrl+D and paint in the masked area. Hit Apple/Ctrl+H to hide the selection marquee. With the shadows complete, Apple/Ctrl+Click on the girl layer icon to select the pixels and invert the selection. With the shadow layer selected, hit delete to get rid of the excess shadows. When done, set the layer to Multiply.

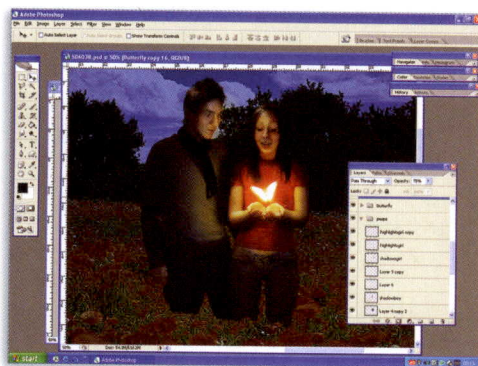


- 24 Artificial lighting**
Repeat this process using brushes loaded with 0% cyan (C), 0% magenta (M), 5% yellow (Y) and 0% black (K). When finished, duplicate the layer and set them at both at 20% layer Opacity. Set the Blending Mode to Overlay.

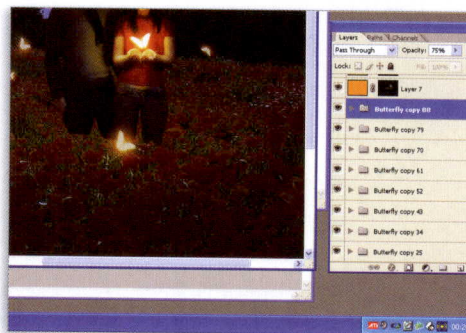


"IF YOU'RE STRIVING FOR REALISM THEN YOU MAY WANT TO 'GRADE' THE IMAGE AS A FILMMAKER MIGHT"

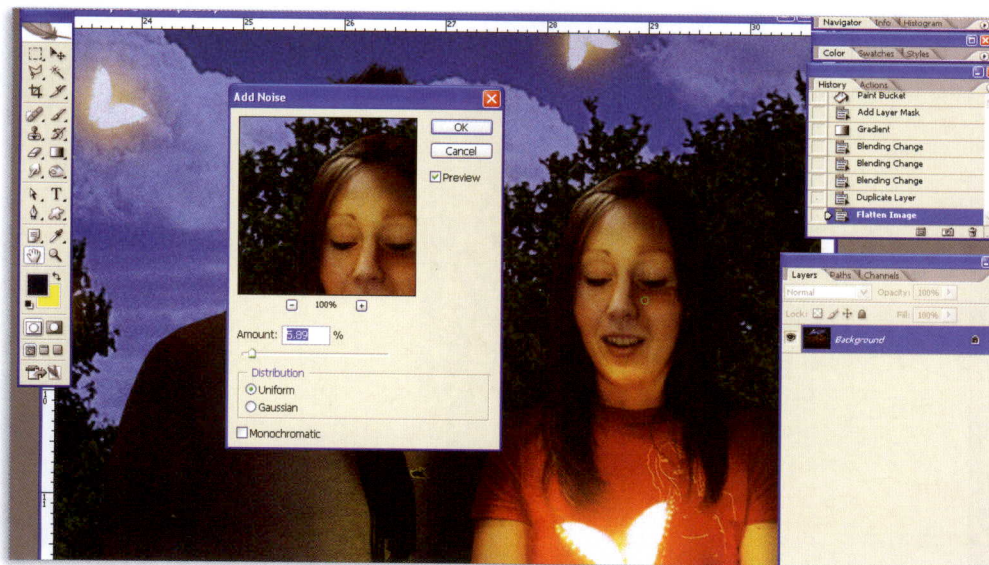
- 25 Lighting the boy**
Repeat the same process on the boy's figure. Bear in mind that more of the boy would be cast into relative darkness and the light that is cast will be softer. Experiment with yellows and whites on the light until you get the desired temperature.



- 26 Good breeding**
Select your butterfly layers and, using the Move Tool (V), hold Alt and drag the butterfly layers around on the canvas. Do this a few times and with each one, rotate and resize in different way. Apply slightly different Motion Blurs and Radial Blurs to each butterfly to create the illusion they're all moving in different ways.



- 27 Everybody focus**
Select the poppies layer and using the Marquee Tool (M) select the area of the poppies closest to the bottom of the screen spanning the width of the canvas. Feather (Alt+Apple/Ctrl+D) the selection about 150 pixels and apply a slight Gaussian Blur to the layer. This will create depth of field.



- 28 Finishing touches**
The composition should be finished save for a few things. To bring the elements closer together in terms of colour balance, create a new layer on top of the hierarchy, fill the layer with a darkish blue (around 80% cyan, 50% magenta, although experiment) and set the Blending Mode to Color. Then set layer Opacity to 20%. To add a film feel to the piece, apply an Add Noise filter set at about 5.89% with a uniform distribution.





**Going
headtohead**
Jeremy Prasatik
vs Teis Albers

Goddess

What do you get if you give two artists the same one-word brief? We try out our Photoshop experiment on designer guinea pigs Jeremy Prasatik and Teis Albers

There's never only one way to approach a design brief. With so many possible ways of creating an image in Photoshop, the results of a brief from a commissioner can be as random as locking up Yoko Ono and telling her to write a song – you might end up with a masterpiece that will form a staple part of a portfolio, or you might end up with a catastrophe that you'd rather sweep under the carpet and ignore. There's an awful lot of trust placed on an artist, especially if a brief is quite flexible. It can be just as stressful for the designer, too.

The most important part of any artist's career is establishing their own style and method of working. If you're a really successful digital imageer you will have the confidence to go with the flow and have faith in what you produce, rather than copycat the style of another artist. Have you ever looked at a piece of art and wondered what the same idea would have looked like if a completely different designer had got their hands on it? So many different factors affect how a design is pieced together.

We're pretty nose-y and love taking a look at what our commissioned artists come up with. We hunted high and low for two designers that had not only caught our eye with snazzy designs, but who also had very different artistic styles.

Our chosen artists, Teis Albers and Jeremy Prasatik, just so happened to be situated on either side of the pond, from the Netherlands and the USA respectively. Not only was this to be a designers' duel, it was also to be a clash of the continents. With only a one-word brief of 'Goddess' and no other restrictions, we let our artists loose on the project, being careful not to reveal the other's name so they couldn't carry out any sneaky research on the web. Here's what they came up with...





Teis Albers

Teis is a freelance graphic and multimedia designer whose office is based in his apartment in 's-Hertogenbosch, in the Netherlands. "I also live with my girlfriend, who, by the way, makes a mean spaghetti." He was educated at the Graphic

OUR EXPERT Teis Albers



Age: 24
Place of birth: Heusden, the Netherlands
Now lives: 's-Hertogenbosch, the Netherlands
Works for: MTV, Chemistry, *Reload*, Code, Stationery Team, Lucky Strike, N-Store, Growing Concepts, Dzone, MINT, *SPCL Magazine*, Mavis Media, Lava

Studied: The Graphic Design School, Eindhoven
First commission: Teis was paid to design a new website for a local contractor

Describes his style as: "Colourful, bold, fresh and shiny mixed media"

Heroes: Batman, Spider-Man, family and girlfriend, Lennon, Dylan, Anton Corbijn, Thomas Schostok, Joost Korngold

Last commission: Twelve individual zodiac illustrations for a new magazine

Future projects: "I'm working on four big illustrations that will be printed on tiles for an office in Groningen. I'm also commissioned to do another 200-page *Hip Hop Journal* and some more spreads for *Reload* magazine"

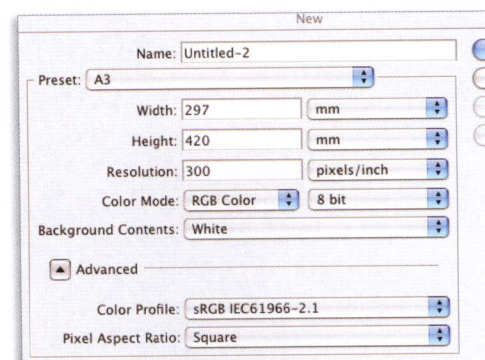
His message to Jeremy: "Do what feels good – life's too short to do something you don't like"

Design School in Eindhoven and later set up his own company, Graphik. His first commission was for a local company designing websites, brochures and advertisements, while in the evenings he would experiment with freestyle work without boundaries: "I learned a lot that way and I also designed posters for a youth club on a regular basis. This let me loose on some strange typographics and illustrations, and allowed me to use different kinds of paper and copying techniques." Teis's first major opportunity came when he contacted *Reload* magazine. "They let me design a cover and printed an interview with me, enabling me to present my work to a larger public. That really worked out well for me as I had a whole load of new clients calling me to design new projects – the phone never stopped ringing."

Teis intends to approach the brief of Goddess by setting his mind to zero and working on the project on autopilot: "To me this is divine, as I can create free work without boundaries. I love to combine shapes, colour and photographic elements and mix this into a composition." To see more of his work, visit www.hypnoteis.nl.

1 Big it up

First up, open a new document. Most of the time I start off at A3 300dpi, as this gives me the option to use the image in the future at the highest quality possible. I tend to recycle and remix work at least two times to create new pieces!



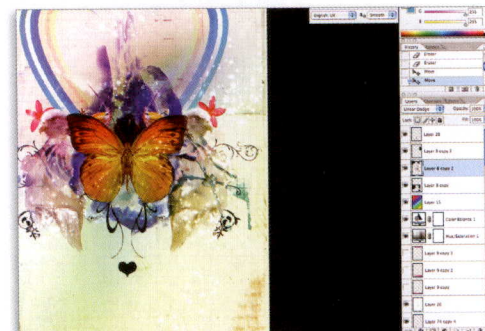
5 Flower clippings

To keep with the natural atmosphere theme I made some clipping paths around the flowers and then pasted these into my composition. After mirroring these I kept all of them as they were except one, which I blended with the Soft Light Blending Mode to keep the shape at the top of the wings.



9 Bling bling!

Add some more stars to your image using the Linear Dodge Blending Mode, and rotate and scale them randomly to make sure your image doesn't look too regimented. This gives your artwork a bling effect that a lot of people like and gives it an added dimension, almost as if it is shining out of the paper.

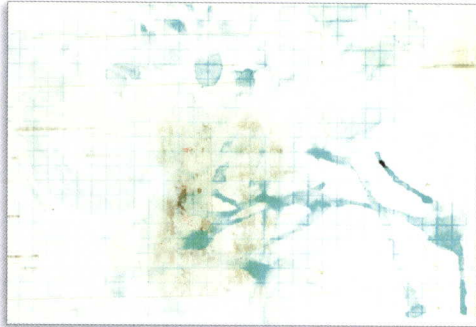


Going head to head: Goddess



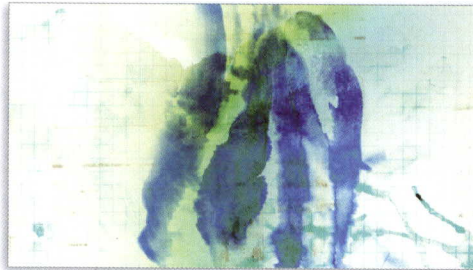
2 Go for the grunge

Grunge up the canvas a little by overlaying some scanned material like torn, filthy or nicely textured paper. Use different percentages of transparency and the Color Burn and Multiply Blending Modes. Brush away the parts that don't blend well and use some colour corrections like Levels and Hue/Saturation.



3 Weave in watercolour

I scanned in some watercolour strokes and splashes at 600dpi, selecting parts with a good form to paste into my composition. The blue watercolour looked like a mountain so I blended some photos of real mountains over it using Overlay and set the Opacity to 60%. I also added some colour strokes, which I blurred with Gaussian Blur, colour-corrected with Hue/Saturation and switched the Blending Mode to Exclusion.



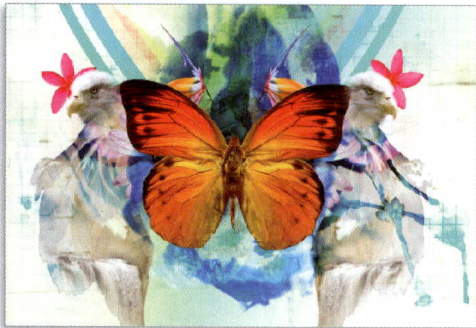
4 Wing it

I scored a nice image of a wing from the site www.sxc.hu and made a path with the Pen Tool, cut it out and pasted it into the composition. I then duplicated and mirrored it to place them under the watercolour layer on both sides. An image of a waterfall blended well at the bottom of the wing and I used the Eraser to blend this and give it a softness. I also blended a vector of a rainbow using the Vivid Light Blending Mode.



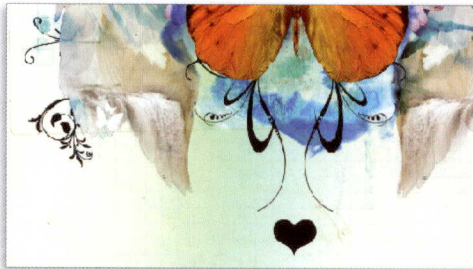
6 All the animals

It's time to introduce some of our animal friends. Over time I have collected lots of images of animals from sites like Stock.xchng (www.sxc.hu). For this composition I chose a butterfly. This seems appropriate because of its symmetry and the complementary angle at the tops of the wings at both sides.



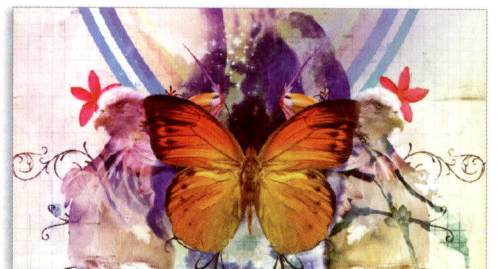
7 Dip into dingbats

I found a great site (www.houseoflime.com) that has a huge collection of dingbats. I decompile them and mix them to make other compositions. I added some of these to the bottom and the centre of the composition. I also added a heart and some stars – which actually come from an export after using an effects plug-in called Trapcode Particular (www.trapcode.com) – using the Linear Dodge Blending Mode.



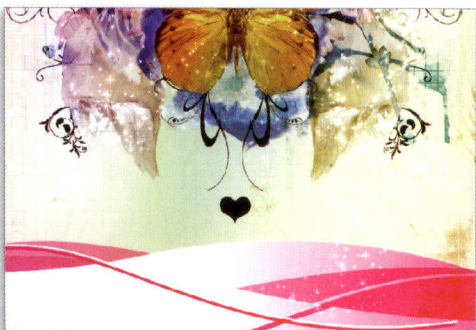
8 Colour tweaks

Add two Adjustment Layers, one for Color Balance and one for Hue/Saturation. Give it a little yellow, lots of red and a touch of magenta. Reduce the saturation to -27 and increase the hue to +12. Using the Gradient Tool set to Rainbow Colors, make a 45-degree line and fill the canvas. Set the Blending Mode to Soft Light and the transparency to 50%. Don't boost it too much or it will start to look cheap.



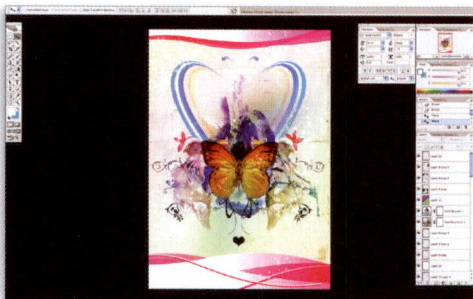
10 Adding vectors

I added some vector lines created in Illustrator. These blended well into the composition as they were, so I just copied and pasted them straight in. Another Adjustment Layer was added to give these newly important graphics an appealing colour using the Hue/Saturation command.



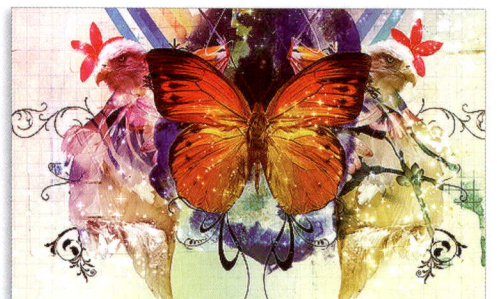
11 Know when to stop

The Goddess illustration is now finished and adding more would simply ruin the composition. The final step was to save it. For printing, the best result is to keep the resolution at 300dpi. If you intend to publish your work on the web you may need to adjust your image size to 72dpi. There are some tricks you can use to enhance your image.



12 Sharpening up

The image was flattened and resized to 500 x 707 pixels at 72dpi. The Sharpen filter was used to boost the details and then the layer was duplicated and given a Gaussian Blur of two pixels. A Blending Mode was set to Color Burn at 26% Opacity and flattened. It was given another sharpen and a Color Balance Adjustment Layer used to add yellow and red.



Jeremy Prasatik

Jeremy grew up in Missouri City, Texas, and didn't initially set out to be so caught up in the design world: "I'm not sure why I got into design. I used to draw as a kid, but quit doing that at a pretty early age and took to playing outside most of the time back then. One of my classes at college had some basic web stuff and that kind of got me back into things a little. One of our projects was to build a simple website, but it quickly became this huge challenge to me. I wanted to make the site as cool as I possibly could. Looking back, it turned into the single most hideous creation ever known to the internet, but to me it was a beginning of all sorts."

Jeremy grew from a web designer into someone with a real passion for print and apparel: "I still feel very new to the design world and that inner desire to create new things is very much alive within me. I can throw my headphones on, sit down at the computer and be fully engaged for hours and hours at a time."

For this Goddess challenge Jeremy will start off by sitting down with a pencil and paper and write down some ideas. "I tend to jot down keywords and things that first spring to mind when I'm given a brief." See more at www.jp33.com.

OUR EXPERT Jeremy Prasatik



Age: 27
Place of birth: Houston, Texas
Now lives: Dallas, Texas
Works for: norwal InterChange by day and www.jp33.com by night
Studied: Bachelor's degree in Management Information Systems
First commission: "Probably a band logo and poster I did for a local band here in Dallas. I've got the file still on an old computer. I recall it being pretty bad as well. It might be fun to go back and look at some of that stuff one day when I'm in a really good mood"

Describes his style as: "All over the place depending on what mood I'm in, what I'm listening to, what season it is. I read an interview Mike Young did and he just said he 'made stuff'. I've always liked that and I've adopted that form of thinking"

Heroes: "My parents and my wife – it's great to have people in your life who only want what's best for you"

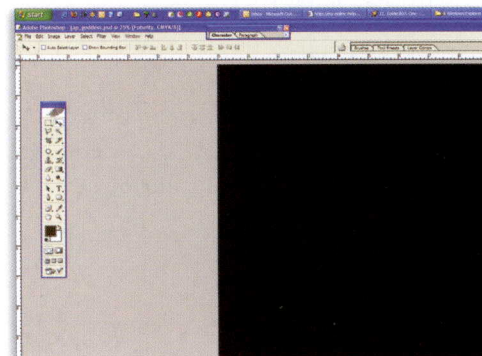
Last commission: A few album covers for Flicker Records
Future projects: "I'm doing a website for an up-and-coming country music artist and doing a number of different print projects that you guys might see featured around the internet and in a few magazines. I've also got a few personal prints that I'm going to release soon and I'll probably sell online. Hopefully someone out there will like them and buy a couple."

I'm also involved in a new business venture, Oddica.com, the very first T-shirt company to give the designer/artist a share in the company. Go check it out at www.oddica.com

His message to Teis: "Dude, whoever you are, you can't hold me. I'll cross your design up and spit it out like an Allen Iverson crossover. I'll shoot holes in your ideas like a Dirk Nowitzki jumper"

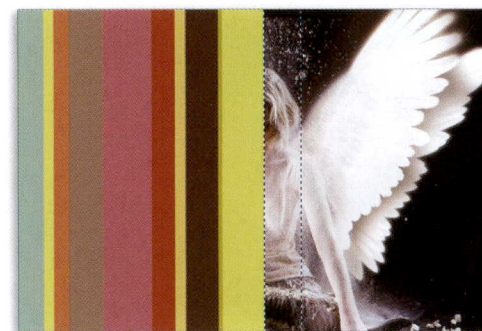
1 Back to black

Open a new canvas. First of all change the Background colour swatch in your Tools palette to black and then select this in your new canvas dialog by changing the Background Contents drop-down menu to black. Keep the resolution of your page at 300dpi.



5 Line art

Colour was added to the image using the Rectangular Marquee Tool to add some bars of different shades to the design. Any colour scheme could have been chosen for this, although I decided to go for something that was light and fun. It is important not to include any gaps on these bars.



9 Light luminosity

Drag these layers to below the coloured bars and set their Blending Modes to Luminosity. Create a Layer mask on each layer and brush away what you feel looks right. I brushed almost all of them away for a subtle look. Lower the Opacity so as not to overpower the image. Repeat this process with other shapes, such as curves lines and large circles.

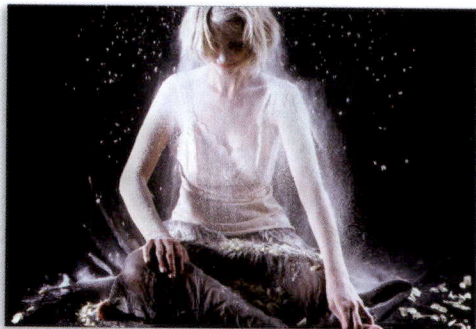


Going head to head: Goddess



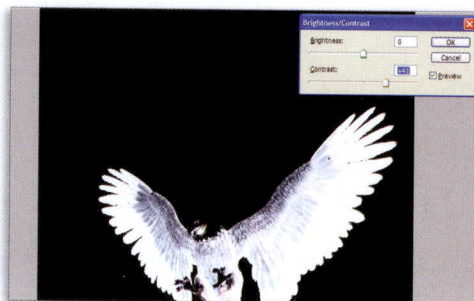
2 Original imagery

For this image I have selected a photograph taken by a friend of mine, Erin Trieb. You can look at more of her work by logging onto her website at www.erintrieb.com. The photograph I chose was dragged onto the canvas in a new layer and positioned in the appropriate place using the Move Tool.



3 Give it wings

I needed to add wings to make her a little more goddess-like. You can either draw some wings, or select a pair from a photo to manipulate. The wings will look more effective if you add two different sets. Drag the image onto the canvas and resize accordingly using Free Transform. I inverted the image and added some contrast to get the right look.



4 Lady in white

I then set the layer Blending Mode to Screen and moved and resized the image to fit. A Layer Mask was created to brush away the unwanted area. Using multiple layers a Gaussian Blur effect was used and the Blending Mode experimented with until the image had a nice, goddess-white look to it. This step was repeated for the other set of wings.



6 Layer effects

A Gaussian Blur effect is used to soften the lines up and set the layer Blending Mode to Color. Copy a few of the coloured layers and repeat, applying different layer Blending Modes and making sure that you mask out certain areas for different effects. Here I have used six different layers with varying placements.



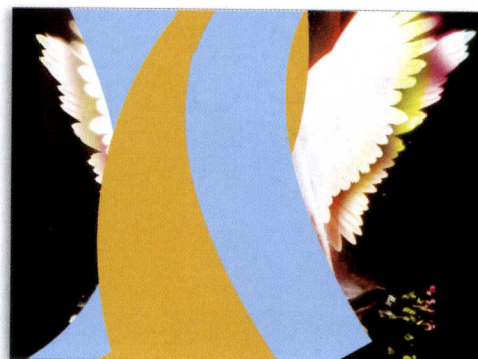
7 Brush away

Make a copy of the original photograph layer and drag it onto the top of all the layers, as we don't want the goddess having a bunch of colours on her. Then, add a layer mask to this layer and use the Eraser Tool to brush away the unwanted areas of colour.



8 Work up the background

Use the Pen Tool to draw a few different abstract shapes so we can add some texture to the background. I started with a few big curves. Use the bright colours here – it won't matter as much as we're going to blend them into the background using layer Blending Modes.



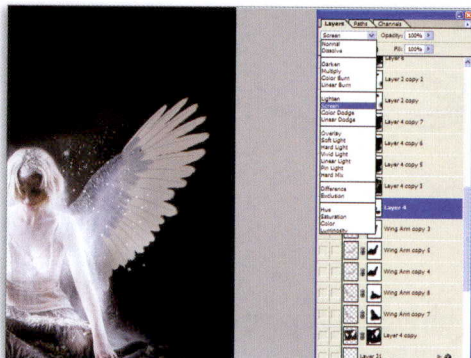
10 3D abstracts

I wanted to bring in some more dynamic shapes into the goddess image and so imported a file from a 3D program to use for added texture in the background. It was important to choose an image with the same colour background as the goddess art so that it blended well without too much alteration to colour.



11 Screen test

Drag the image below the layers created in step nine and play with the layer Blending Mode, trying for a unique look. I've used Screen and masked some of the image away to make the effect more subtle. If this doesn't quite look right, repeat this process as necessary.

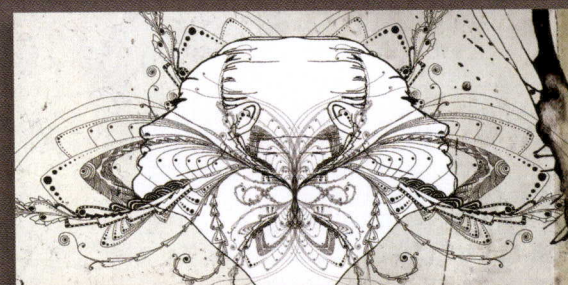
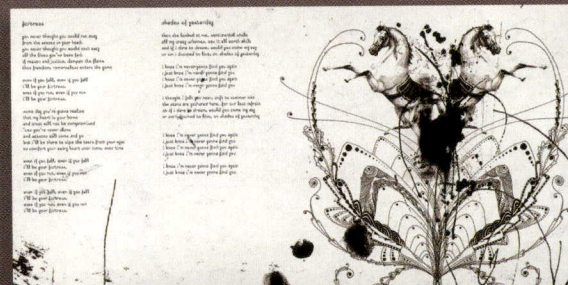


12 Finishing touches

We're pretty much done with the main image. What you can do now is select different elements to drop into the image. I've used a number of trees and some other floral designs to polish off the image. Use some in the foreground and drop some into the background to get a nice blend.



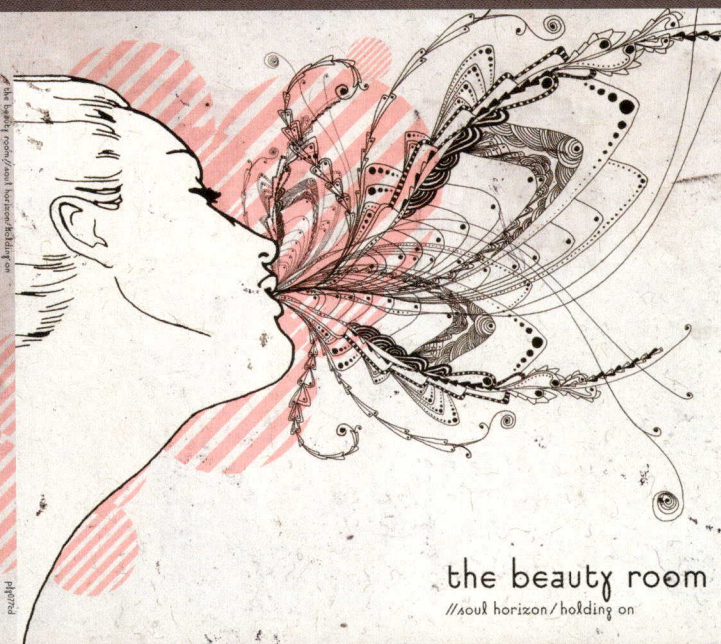
the beauty room



Working with bands to create album designs can be among your most exciting and creatively challenging projects

BY KERRY ROPER

Design for music



soul horizon (dejiorgio/jinadu)

jinadu lead & backing vocals
kirk dejiorgio: synths, backing vocals
ian o'brien: guitars

holding on (dejiorgio/jinadu)

jinadu lead & backing vocals, electric piano, synths
kirk dejiorgio: synths, backing vocals
thomas o'grady: electric piano
ian o'brien: guitars
chris whitson: drums
orchestra arranged by eumir deodato
performed by the heritape orchestra
conducted by julia buckley
recorded at abbey road - studio 2
engineers: jonathan allen
assistant engineers: acrap marshall

holding on - radio edit (dejiorgio/jinadu)

jinadu lead & backing vocals, electric piano, synths
kirk dejiorgio: synths, backing vocals
thomas o'grady: electric piano
ian o'brien: guitars
chris whitson: drums
orchestra arranged by eumir deodato
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engineers: jonathan allen
assistant engineers: acrap marshall

the beauty room
//soul horizon/holding on

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www.thebeautyroom.mu
design & art direction by kerry roper
www.youarebeautiful.co.uk



Walk into any music store and you'll find thousands upon thousands of albums. Some use photography, others illustration – each one can be viewed as an individual canvas upon which the band portrays its image. Music captures you; it helps to create or trigger your emotions and it can evoke memories.

When you get a brief from a record label, or directly from a band, the first thing you should do is to listen to the music that you are going to be creating a design for. Getting hold of the lyrics is another great way to inspire your thoughts. In this case, the band The Beauty Room has a magical almost Sixties or Seventies feel to the music combined with a contemporary twist.

Photoshop was used to build the master artwork to be used on the music materials needed: album CD, single CD and a 7" vinyl. Although the techniques used are simple, the final design is very intricate and detailed because of the combination of various textures and hand-drawn elements. Essentially it's using Photoshop as a compositor for the final image. What this should show you is that the result can be memorable and striking without becoming over-complicated. It's all about balance, composition and ultimately trying to reflect the music through your image-making.



If you do take on board a project like this then it's essential to communicate with the band at all times to make sure that they're happy with the direction that you're going in, as ultimately you're creating a visual image that represents them and their music. It can be a good idea to present three or four different ideas and approaches that you can then discuss with the band and record label (once again, the earlier the better to help the project run smoothly!).



ON THE DISC

You'll find all the files needed for the single design on the included CD. These are called 'cutter_guide', 'line_drawing_01', 'pink_circles_01', 'swirls_01', 'texture_01' and 'texture_02'.

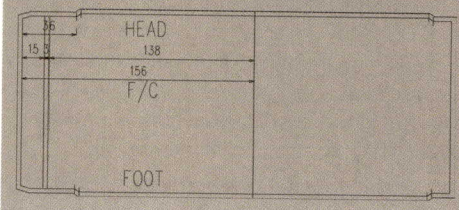
OUR EXPERT

Kerry Roper

Kerry Roper (www.youarebeautiful.co.uk) studied graphic design and advertising at Buckinghamshire College and is now an established graphic designer and illustrator. His work combines traditional illustration, photography and typography. He has exhibited at the Native Weapon exhibition 2004 and at the AKA Gallery in Rome 2005. Kerry's work is known across the globe and has led him to design sleeves for various record labels such as Hed Kandi, Peacefrog and Quiet City Recordings.

Cutter guides

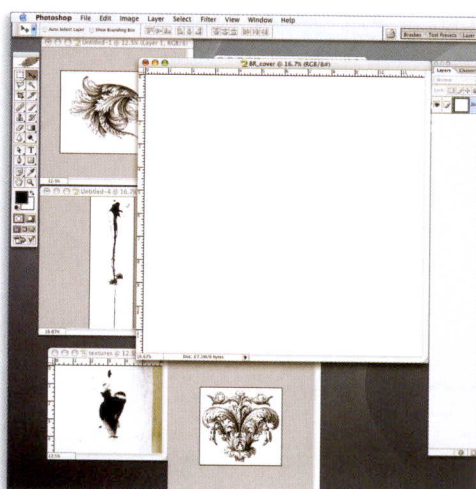
Usually, you're supplied a template from whoever is going to produce the CD and all of the packaging components (various file formats will be available such as Quark, Illustrator or InDesign templates). It is important to spend time studying these templates to make sure that the illustrations or designs will fit the guides supplied. There's nothing worse than spending hours on an illustration only to find at a later stage that it's too small or doesn't fit. Checking files for the correct colour settings is essential, as there's no point sending a CMYK file for a CD on-body design if you intend to print only one colour. It's all about preparation and spending a bit of time planning your layout – then you can get on with the business of being creative.



Top of the 'shops

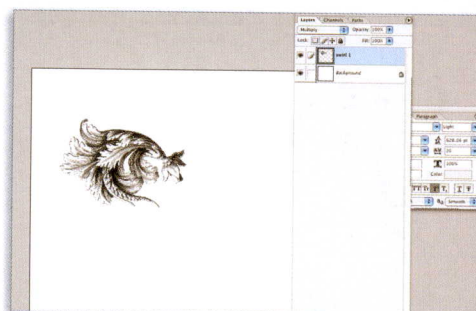
1 The blank canvas

Start by gathering all of the main elements that you'll need for the illustration. This can be a selection of chosen photographs, illustration and various textures. Set up a master canvas size of 12 inches by 12 inches for album covers – this will usually suffice for the various formats that may be needed.



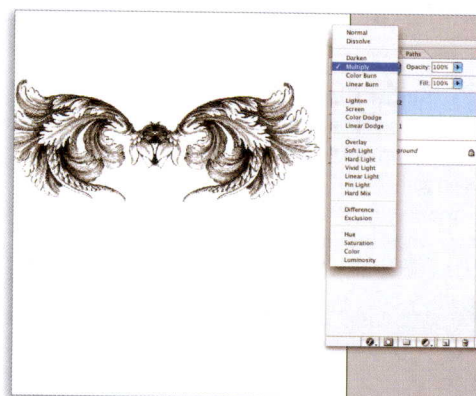
2 Compose yourself

The initial design construction can now begin. It may help if you have a rough layout of what you intend to achieve; over time you will be able to create straight to screen. It's always a great idea to have your own source bank of various textures and marks, as these organic shapes and textures can help make illustrations look much more natural and less computer-generated.



3 Flipping symmetry

The final design is very symmetrical and the Transform Tool is used to flip the various elements. You could also create one side of the illustration and then duplicate it and flip it at the final stages of the process.

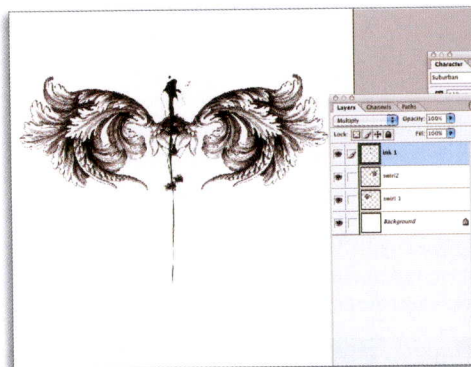


"THE RESULT CAN BE MEMORABLE AND STRIKING WITHOUT BECOMING OVER-COMPLICATED. IT'S ALL ABOUT BALANCE"

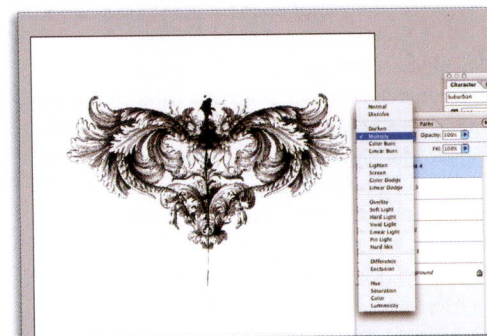
MASTERCLASS

"WHEN YOU GET A BRIEF, THE FIRST THING YOU SHOULD DO IS LISTEN TO THE MUSIC"

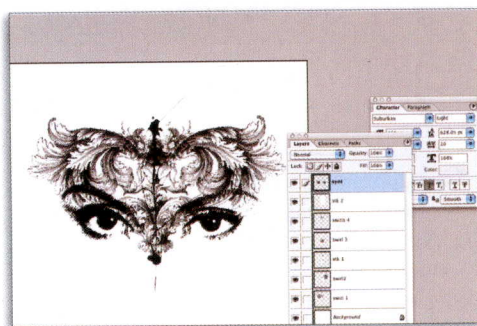
- 4 Ink credible**
All the layers should be set to Multiply to allow the layers below to show through. At this stage an ink splodge is added to help loosen up the image a bit. Using the Multiply Blending Mode allows the other elements to be visible.



- 5 Blot a lot**
Another graphic element is added to help construct the symmetrical layout. Try various positions of the elements. Again the layer is set to Multiply Blending Mode to allow the other layers to show through. Another ink splodge is added to the design to help the image appear more spontaneous.



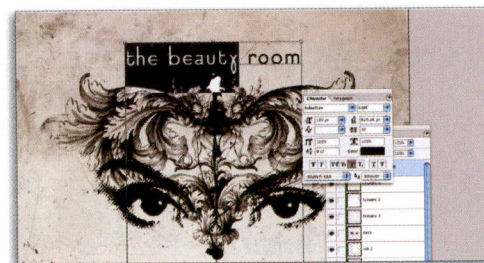
- 6 Keeping it real**
Now the eyes are added. These were printed on a black-and-white printer, photocopied and then scanned in to help create the grungy halftone dot effect. As with the previous layers, the Blending Mode is set to Multiply. You could also use Photoshop's Bitmap setting to create various halftone effects. Using photocopiers and fax machines helps create much more raw images.



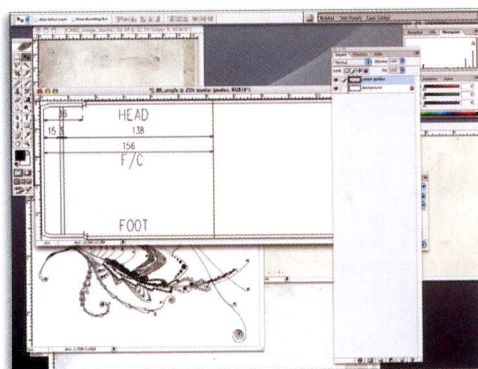
- 7 Go with the grunge**
A series of grungy textures are now placed over the image and the Blending Mode again is set to Multiply to allow all of the previous layers to show through. Try to experiment with various textures and also play with a range of Blending Modes such as Overlay and Screen to create interesting effects.



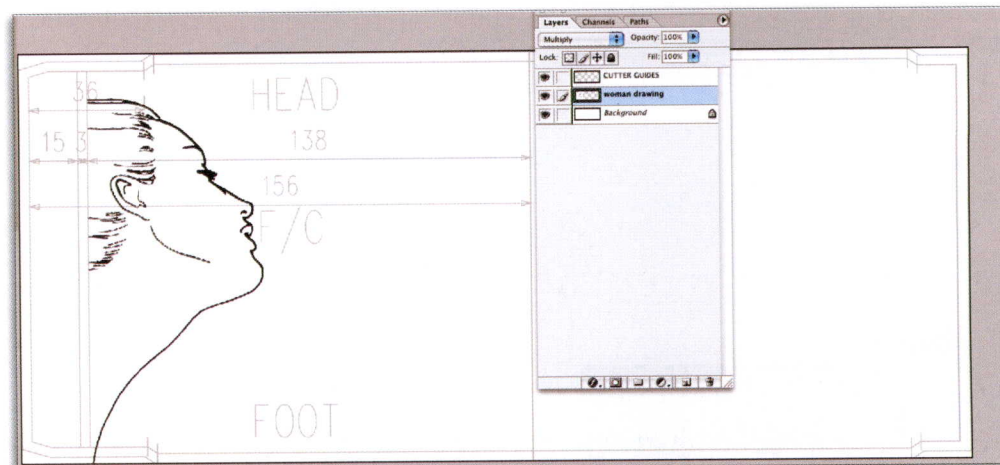
- 8 Just your type**
Now the band's name is added to the layout. In this case the font chosen was Suburban Light. This layer is also set to Multiply to allow the overprinting of the black ink. You can now flatten the file and convert the colour mode to CMYK ready to import into a DTP package to add the rest of the written information. As always, you should retain a copy of the layered version to help prevent any headaches at later stages when changes to the illustration may be needed!



- 9 Single files**
The single design needs to reflect the same kind of aesthetics as the main album imagery. We start off by again gathering all of the elements and setting up the canvas. In this case, cutter guides are used as a layer to show where the design should sit. You can find the 'cutter guide' file on the CD.

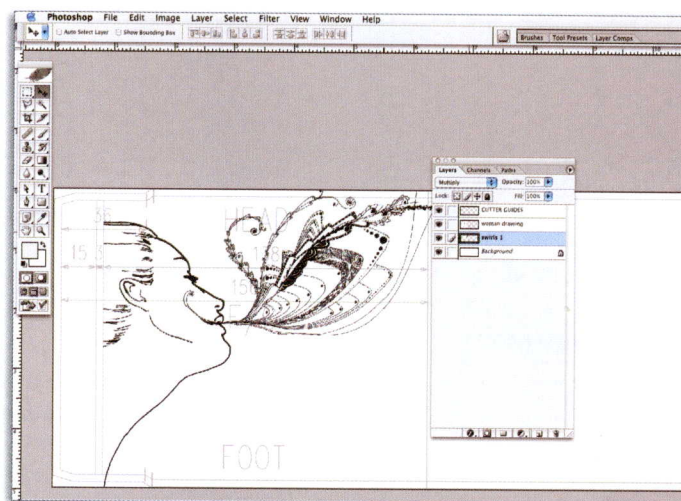


- 10 Line art**
In this case the main element is going to be the line drawing of a woman ('line_drawing'). As with the previous examples, the layer's Blending Mode is set to Multiply. You could also try a more photographic approach, where you use images of people rather than line drawings. It's a simple design, so try a few experiments.

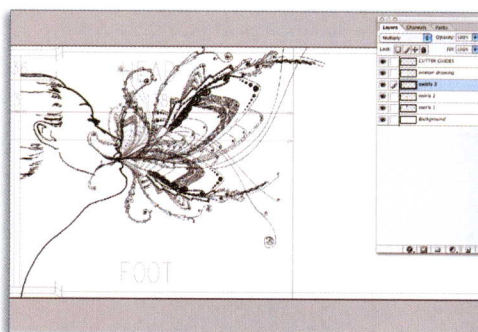




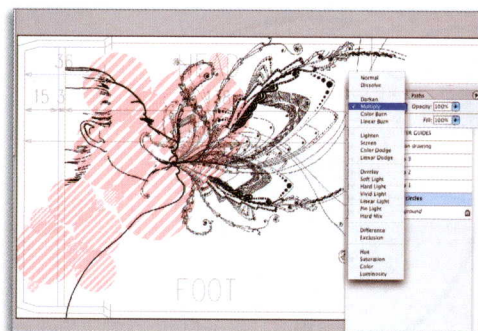
11 Just a swirl
Hand-drawn swirls ('swirls_01') are added to the layout, setting the Blending Mode to Multiply. Experiment with the positioning of elements such as the decorative swirls, and try using other hand-drawn elements such as pencil, Biro and crayon marks to help add variety to the illustration.



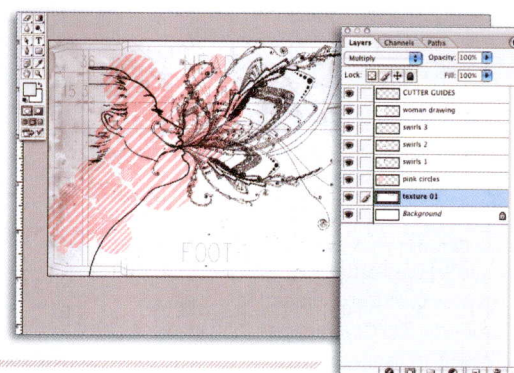
12 Adding scale
The drawn swirls can then be added and flipped vertically using the Transform menu. The various swirls have also been scaled to help add variety to the design. The Blending Mode is also set to Multiply.



13 Colour and shapes
Now we add the circular shapes that were created in Illustrator ('pink_circles01'). You could add variety by adding lines, circles and other geometric shapes to the design – shapes like these often complement the more free-flowing hand-drawn elements. Again, the Blending Mode is set to Multiply.

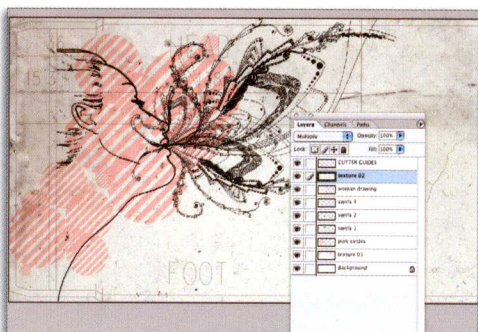


14 Base texture
A bottom layer of texture ('texture_01') is added, which should be placed at the very bottom of the layer order.

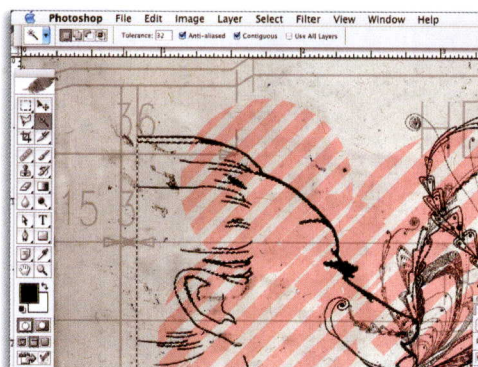


"MIX HAND-DRAWN ELEMENTS, MARKS AND TEXTURES WITH PHOTOSHOP-GENERATED IMAGERY"

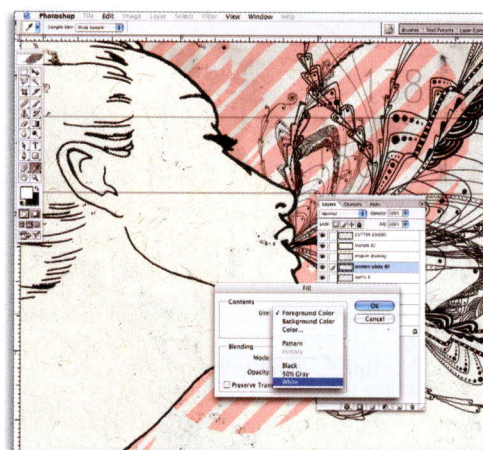
15 Top texture
Another layer of texture ('texture_02') is added and positioned on the uppermost layer. The Blending Mode is then set to Multiply.

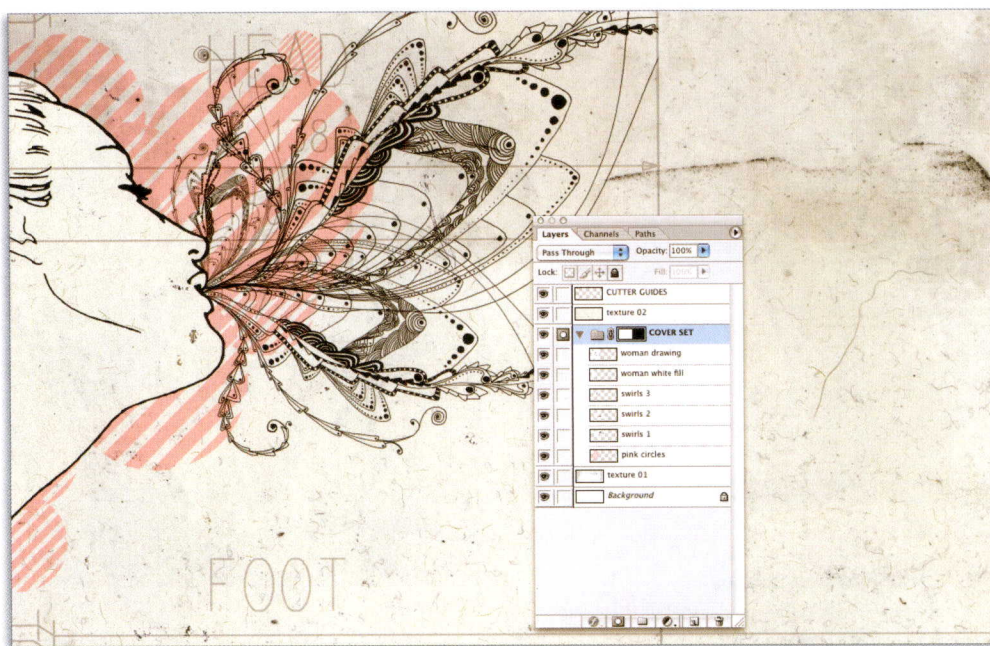


16 Light definition
The Magic Wand Tool is used to select the white areas of the face line drawing.



17 Face foundation
A new layer is created and with the selection we now fill it with pure white. The layer should be set below the face line drawing; this way the upper layer of texture will fill the face but none of the base texture. Also, the swirly lines will now appear to be coming out of the woman's mouth.

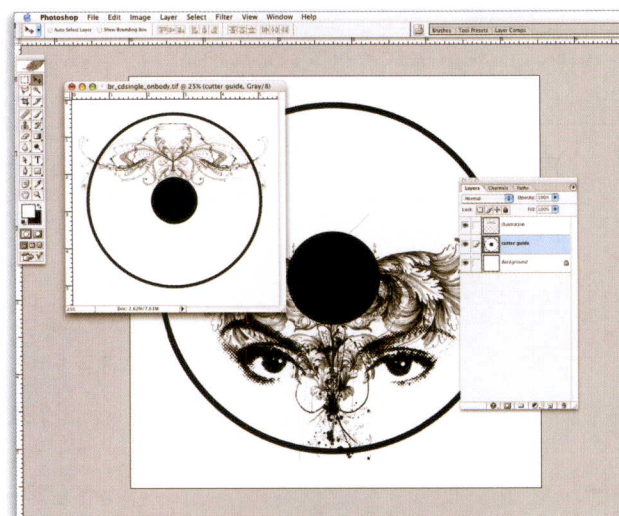




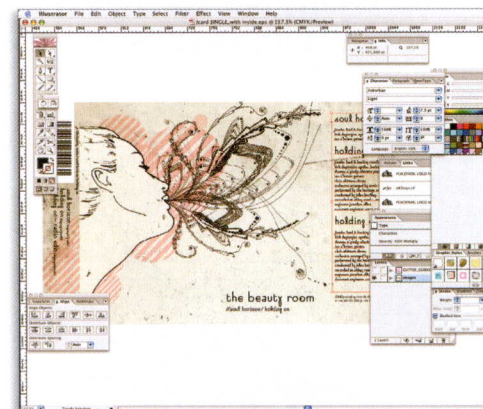
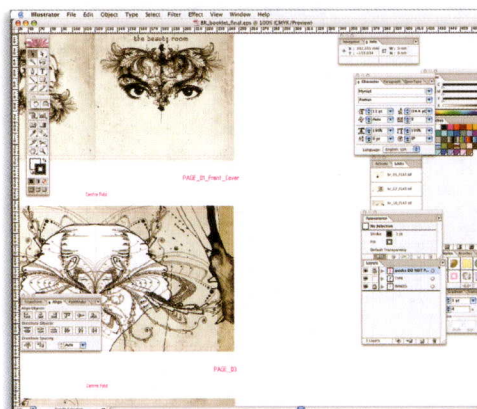
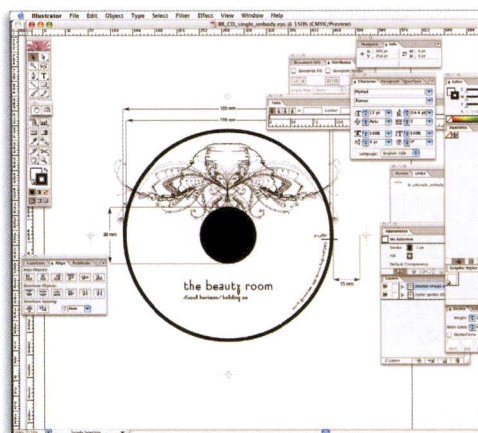
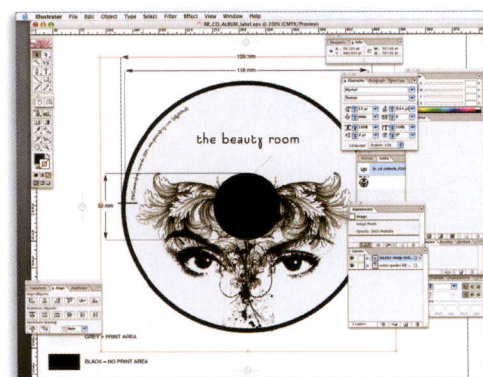
"IT'S ALL ABOUT TRYING TO REFLECT THE MUSIC"

- 18 Flatten the image** A new layer set is created. All of the elements except the main textured backgrounds are placed in here. A mask is created to stop the main image bleeding over the right where the song titles and various other bits of information are going to be placed. Once you've finished you can flatten your image and convert it to CMYK ready for printing. Always keep a backup layered file in case changes are needed later.

- 19 CD side** For both the album and the single, the main illustrations are used on the CD on-body. All that needs to be altered is the removal of the background textures. The CD is to be printed with one colour, so the files need to be set as Greyscale. Once you're happy with the positioning of the illustrations flatten the image, making sure you remove the CD guide layer. Now it's ready to be placed into Adobe Illustrator, where the relevant type and details will be added. Make sure you retain a layered version just in case any changes are needed later on.



- 20 The album disc** The album image is now imported into Illustrator complete with CD template guides. Here the band title, production and legal notices are set.



- 21 Single CD on-body** The single CD image is imported into Illustrator with the CD template guides, as with the album on-body, ready for the small print to be set.

- 22 Album booklet** All of the final images for the album booklet are now placed into Illustrator. Text details such as the band details, lyrics and production information are added at this stage.

- 23 Single layout** Similarly, the final image is now placed into Illustrator for the single layout. Again, all the important text stuff is added, so here it's important to make sure that you stay within the guides supplied.

Vincent Wakerley

Vincent has been working as a freelance airbrush illustrator for more years than he cares to remember. He started off editing slick photographic images for magazines such as *Cosmopolitan* and *Harpers & Queen*, but by the end of the Nineties he needed a change in direction.

"I bought a second-hand Mac which was very slow, plus a copy of Adobe Photoshop 3, and practised each night after work until two in the morning, teaching myself the basics of how to create an image as well as retouching."

Vincent established himself at a very early age after Francis Kyle visited his college to talk to the students: "I knew this would be my chance to impress, so I deliberately made a critical comment about some of the work he was showing us, which prompted the exact response I was hoping for. He asked to see my work as I'd been so outspoken. He was impressed enough to invite me to exhibit my work in his gallery, from where he sold many of my drawings, prints and paintings. He also got me several commissions – the first of which was for Cinzano."

Describing his style as "slick, clean and hyper realistic", Vincent's images are created to look better than the real thing. "Often new clients assume they're created using a 3D program." This isn't the case. Vincent takes his own photos in his studio using a Nikon D2X and then uses Photoshop to cut and paste parts of each picture together, with a little help from his trusty Wacom tablet to build the perfect product shot.

www.id2-studio.com



KENCO COFFEE: "This was originally an airbrush illustration for an A0 size advert printed on supermarket floor tiles. The type was cleaned up using Paths, Bezier Curves and the Airbrush tool"

LEMON FIZZ: This image was used for a Sainsbury's fruit drink packaging. "The bubbles were shot from an Alka Seltzer in a water tank, while the fruit was shot separately. Extra bubbles were sampled, drawn and all retouched together on top of the lemon"



BRAND FLAG: "Using a Wacom tablet gives me the control and feel of a real airbrush or pencil so I can paint over the cracks and add or move highlights to make the bar look like the client imagines it or wishes it to be"



ZEKE TOOK AIM AT THE SPEECH BALLOON...

!@#\$\$!

DEBBIE SWORE LIKE
A TROOPER!

KA-CHUNK

ROSIE REALISED
SOMETHING...

NOOO!

...SHE WAS IN THE
WRONG COMIC STRIP!

...AND HER GUN WAS
EMBARRASSINGLY SMALL

AIEEEEE!

NOBODY MADE FUN
OF DAVE'S SHIRT...

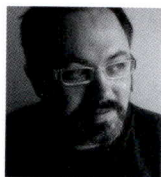
...& LIVED!!



Create comic book art

Looking at three different ways to create fantastic comic book art, this tutorial will transform even your most mundane images into works of art

BY JASON ARBER



ON THE DISC

Although Jason's images were all from www.istockphoto.com, it'd be much more fun to use the same techniques on any of your own images of family and friends. Alternatively, why not check out www.sxc.hu for some amazing free photos?

OUR EXPERT

Jason Arber

As creative director of design collective Children of Finland, Jason is well placed to instruct you on how best to position your pixels. He also contributes to that online creative powerhouse, www.pixelsurgeon.com.

Using your digital camera to take realistic photographs is so passé. Say hello to the latest thing: creating comic strips with your images. Inspired by Richard Linklater's latest film, *A Scanner Darkly*, it's possible to quickly and easily convert images into cartoons using a free Photoshop action called Comix.

Comix is a great set of three actions that attempt to recreate the look and feel of printed comics, including the rough halftone feel of cheap paper. But unless you're inclined to dig through the steps in the Actions palette,

A Scanner Darkly



Richard Linklater's latest film, *A Scanner Darkly*, based on the book by Philip K Dick, utilises the same technique he used for his 2001 movie, *Waking Life*. The actors were shot digitally, rotoscoped (trimmed from the background) and then animated using a custom piece of software called Rotoshop. Bob Sabiston created the software specifically to create lifelike hand-drawn animations that looked just like comic books that had sprung into life.

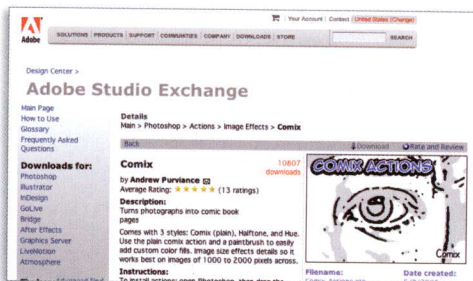
the effects are pre-baked and relatively inflexible. This tutorial shows you not only how to get the best out of the Comix actions, but to also create your own comic-book style – and the techniques shown here are only the starting point for further experimentation.

Photoshop is an incredible tool, able to transform snaps into the stuff you find in graphic novels. It also takes the pain out of repeating the technique for multiple images by allowing you to save custom steps as an action that can then be saved, reused and exported for others to use.

Get the strip style

1 Get downloading

Download the free Comix Photoshop Actions by Andrew Purviance from Adobe Studio Exchange (share.studio.adobe.com) and navigating to Photoshop>Actions>Image Effects>Comix. Its tiny 8.18K size means that it'll download very quickly.



2 Comix book action

The decompressed 'Comix Action.atn' file can be stored anywhere on your computer as it is a script not a plug-in and so needn't reside in the Plug-ins folder, as long as you keep it somewhere that's easy to remember and reference so you'll have it to hand when you need it. Best of all, it's immediately available without restarting Photoshop.



3 Size matters

Open up a photograph that you wish to convert to a comic art look. Andrew Purviance, Comix's creator, recommends using large images because of the resolution of the effect – choose images that are 1,000 to 2,000 pixels across for the best results. It also helps if the image is on a plain background and has plenty of contrast.

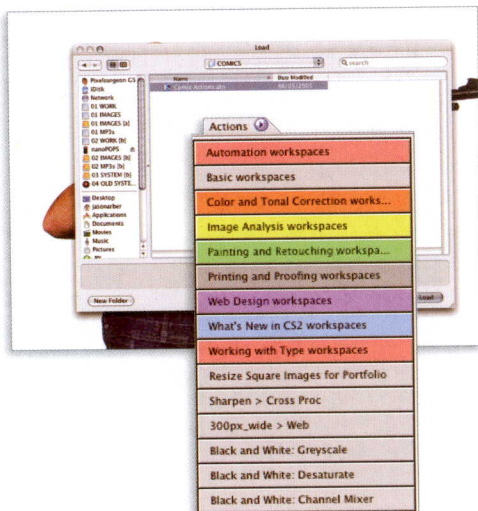


"THIS TUTORIAL SHOWS YOU HOW TO CREATE YOUR OWN COMIC BOOK STYLE"

MASTERCLASS

4 Action hero

From the Actions palette (Window>Actions) you need to load the new Comix actions. Click the arrow at the top of the palette and choose Load Actions from the fly-out menu. Navigate to your actions and click Load. The actions should then be appended to your list of actions in the palette.



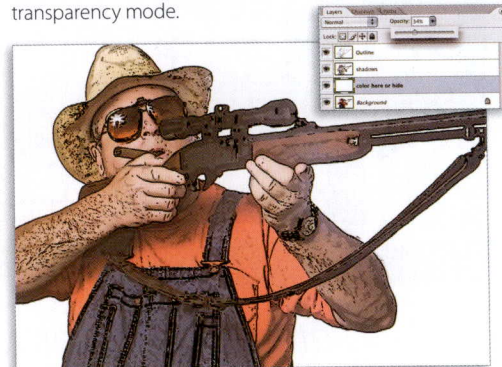
5 The basic look

Comix loads three actions into your palette: Comix, Comix Hue and Comix Halftone. Applying each is as simple as clicking the button and letting Photoshop do the rest. The default Comix action turns your photo into a stark black-and-white image with an additional grey tone to add a bit of detail.



6 Introduce some colour

Looking at the Layers palette (Window>Layers) you can see that the action has created several new layers. One of these layers is called 'color here or hide', and it's here that you can introduce a bit of colour back into the altered image by adjusting the opacity or transparency mode.



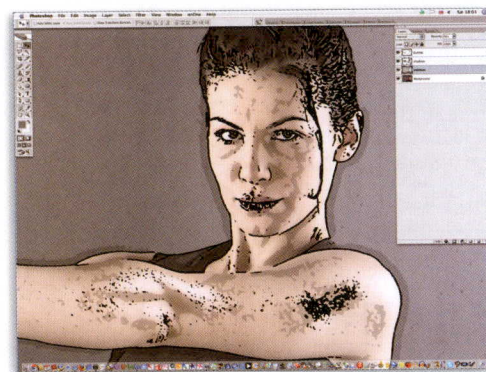
7 Hue's that girl?

Open another image and this time give Comix Hue a whirl. It's applied exactly like the previous action: just click on the Comix Hue button and Photoshop will step through the action, applying the effects. Comix Hue allows the original colour to show through in a pleasing fashion.



8 Halftone heaven

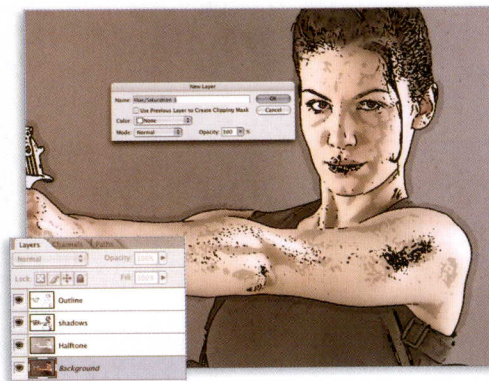
Comix Halftone, as the name suggests, attempts to mimic the look of cheap newsprint by introducing a coarse halftone screen for some of the midtone values. It also desaturates the image to create a more dramatic, less photographic effect.



"PHOTOSHOP IS AN INCREDIBLE TOOL, ABLE TO TRANSFORM SNAPS INTO THE STUFF YOU FIND IN GRAPHIC NOVELS"

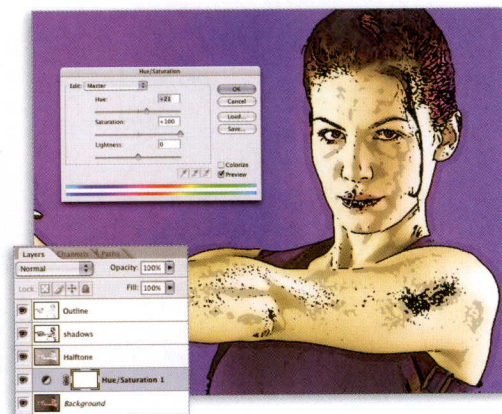
9 One-click wonders

As with all these one-click effects, any changes you want to make have to be done in post, so you can play around with the layers to experiment with different looks. One non-destructive trick you can try is to create a Hue/Saturation Adjustment Layer (Layers>New Adjustment Layer>Hue/Saturation) above the base image to play with the colour.



10 Trial and error

By boosting the Saturation to +100 and subsequently adjusting the Hue, you can create odd colour schemes and strange lighting effects. After clicking OK you can go back and edit the effect at any time or even remove it completely by dragging the adjustment layer to the Layers palette's trash icon.



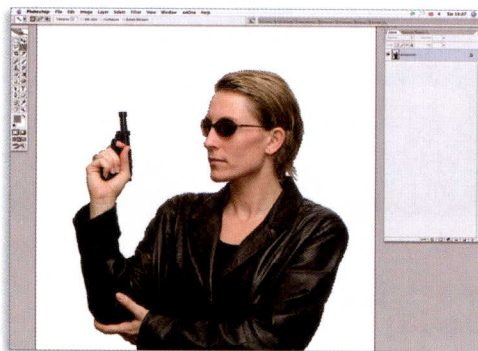
Text effects

Once you've created your comic-style artwork, you'll want to furnish it with speech balloons and hand-drawn lettering for that graphic novel look. The best resource for this is the www.blamobot.com site, created by talented lettering artist Nate Piekos. There you'll find advice, inspiration, links, free fonts and EPS downloads of speech balloons and sound effects, such as KOOM!, SPLORK! and TWUNK!

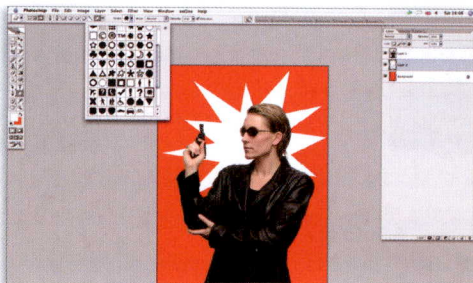


Do it yourself!

- 11 Create your own** The Comix Actions are a fantastic shortcut, but they lack flexibility. It's best to create your own effects, which you could turn into an action (see boxout). Open an image, use the Magic Wand to select the background and Select>Inverse to isolate the figure.



- 12 Add some drama** Select Layer>New>Layer via Cut to place the figure on its own layer. Fill the background with the foreground colour using Alt+Backspace (Windows) or Option+Backspace (Mac). Use the Custom Shape Tool in Fill Pixels Mode (chosen from the Options bar at the top of the screen) and draw a dramatic shape behind the figure's head as in our image below.



Jump into action

If you've stumbled across a technique that you like, turning it into an action you can use on any image is simple. Bring up the Actions palette (Windows>Actions), turn off Button Mode using the fly-out menu at the top of the palette if it's on, click New Actions give your action a name, and start recording. When you're done, click Stop and your action is ready to be used, or even exported so that someone else can use it!

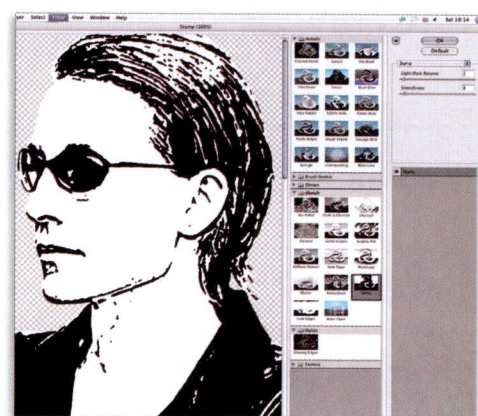
- 13 FX factory** Make a copy of the figure by dragging the layer onto the New Layer icon, and with the duplicate selected choose Filter>Filter Gallery. This opens up an effects factory. Choose Cutout and adjust the Number of Levels and Edge Simplicity sliders until you're happy.



- 14 Get definition** On another duplicate layer, boost the contrast with the Levels dialog (Image>Adjustments>Levels). Drag the black and white triangles closer together to bleach out unwanted detail while clearly defining areas such as the mouth and eyes.



- 15 Stamp it!** With the new contrasting layer, return to the filter and chose Sketch>Stamp. This will reduce the image to black and white with no grey, but emphasise transitions such as the jaw line. Adjust the Light/Dark Balance and Smoothness to get the effect you want.



"COMIX HUE ALLOWS THE ORIGINAL COLOUR TO SHOW THROUGH"

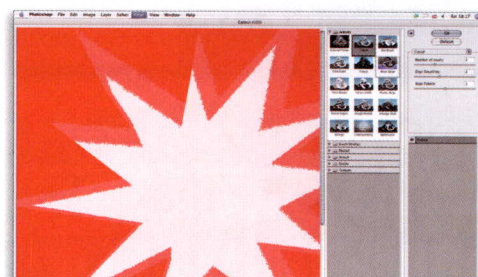
- 16 Hand-drawn finish** Ensuring the Stamp layer is above the Cutout layer, change the layer's Blending Mode to Multiply using the drop menu at the top of the Layers palette. Anything white will become transparent, leaving opaque black. Combined with the flat posterised colours, the effect is like a hand-inked illustration.



- 17 Background treatment** Time to do something interesting with the background image. Select the white shape and choose Filter>Blur>Radial Blur. For the Blur Method choose Zoom and for the quality select Draft (the rougher the effect the better). The zoom amount is dependent on your resolution – it might take a bit of trial and error to get it right as there is no meaningful preview.



- 18 Visit the gallery** Matte the shape onto the background layer (if it's not already) and select the background. Pay another trip to the Filter Gallery to choose our old friend Cutout from the Artistic section. When you're happy with the results click OK.



Creating printing-press effects

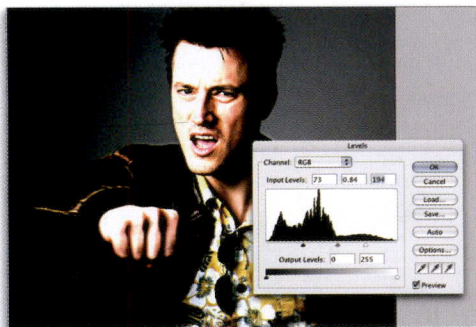
19 Get started With this final comic-book image, the aim is to recreate the coarse halftone screen of the four-colour printing press in a more realistic way than the Comix action. To start, open up a dramatic photograph in Photoshop.



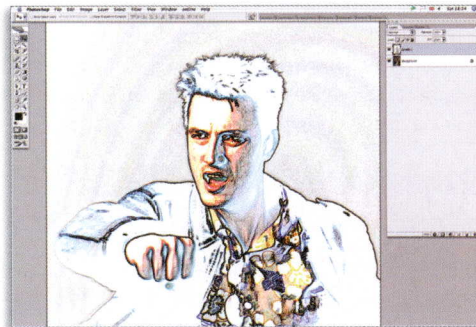
20 Now clip Duplicate the layer by dragging it onto the New Layer icon at the bottom of the Layers palette. With the copied layer selected, add a new Levels Adjustment Layer (Layer>New Adjustment Layer>Levels), ensuring that Use Previous Layer to Create Clipping Mask is selected.



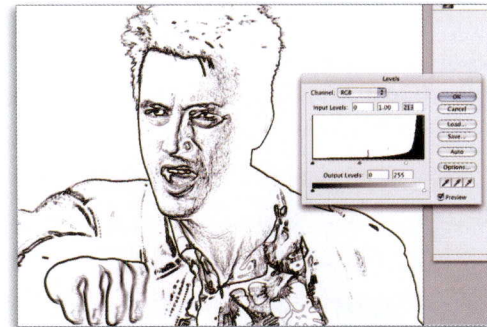
21 Boost the contrast As with the previous image, boost the contrast to create dense black areas and bleached out highlights. Maximise the edges of the image such as the eyes, mouth, nose and other features. Click OK to apply the effect.



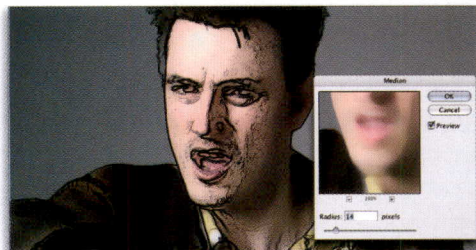
22 Join the line Shift-click to select both the duplicate layer and the Adjustment Layer and combine them into a single layer (Layer>Merge Layers). Apply the Find Edges filter (Filter>Stylise>Find Edges), which turns the image into a multi-coloured series of lines.



23 Beef it up Desaturate the image to black and white (Image>Adjustments>Hue/Saturation) by dragging the Saturation slider to the left. Get rid of the wispy pale grey lines and beef up the thicker lines by increasing the contrast with the Levels (Image>Adjustments>Levels).



24 Abstract thinking With the Find Edges layer remaining on top, change the Blending Mode to Multiply. Duplicate another base layer and apply the Median filter (Filter>Noise>Median). The bigger the radius value, the more abstract the image becomes, so a value between 5 and 15 (depending on the resolution of your image) should suffice.



25 Homemade touches Using a brush, paint in some keylines in black or white (or a combination). This will give your image a hand-drawn, cartoonish look. With the saturated background layer copy selected, choose the Color Halftone filter (Filter>Pixelate>Color Halftone).



26 Default settings The default angle values are fine, but you may want to adjust the Max Radius value. The result will vary with your image's resolution, but a starting point of five pixels should be fine. Click OK to apply.



"DON'T BE AFRAID TO BOOST SATURATION; THIS IS A COMIC ILLUSTRATION, AFTER ALL"

Gill Button

For as long as Gill can remember she's had the passion to draw: "I was always a very traditional draftsman and was always compulsively drawing what I saw around me."

The early stages of her career were as far removed from her present digital creations, as you can imagine: "The idea of turning digital always seemed to me to fly in the face of true creativity or real art and so I avoided computers like the plague. I couldn't have been more wrong! I started to use a Mac to scan artwork but soon began to see that using Photoshop was merely another tool and that it felt just as natural as using a paintbrush."

Gill's first venture into the professional world came as a result of a degree show. "This proved to be a one-off and it took a lot of trudging around London with my portfolio to get my career off the ground. I didn't find this easy, but I now have a good batch of regular clients that include *The Times*, *Tatler* and British Airways." She hasn't forgotten her artist base altogether and still draws lines on cartridge paper with a 4B pencil, scans this in and then builds up the artwork in Photoshop.

To create her distinctive style of artwork Gill tends to use the same trusty techniques. "To create colour I often select the white area in an image and use the command Image>Adjustments>Selective Colour. This way, I can keep the texture of the cartridge paper rather than Paint Bucketting with totally flat colour. I usually incorporate photographic elements that I scan in, or shoot digitally and then mess with levels, colours changes and transformations."

Gill now looks forward to the future and any interesting forthcoming projects that come her way. "You never quite know who will call, or email you next. I try to find time, when I can, to create some personal work, as I think this helps a fluid progression."

www.gillbutton.com



◀◀ **OPTIMIST:** "I designed this illustration for a weekly column in *The Times*' Education Supplement. I focused on developing and boosting up the colours"

▶▶ **LITERAL THINKING:** "This was created for a self-promotional series called *Literal Thinking*. Here I've applied a gradient – a tool I turn to very occasionally"



WE'VE SPICED
THINGS UP BY ADDING
PLAYERS AND TAKING
AWAY SOME RULES



**Relay
challengers**

James Davies vs
Debbi Allen vs
Emma Cake

Photoshop Relay

What do you get when you let six artists loose on one image? We give Photoshop Relay a go

It's time for a bit of fun as we take a tutorial and turn it on its head. We've given six top competitors and Photoshop enthusiasts the chance to go head to head against one another's creative talents, Photoshop Relay is the ultimate sport for the digitally obsessed!

Based on Photoshop Tennis, invented by Jim Coudal, the founder of a Chicago advertising and design agency, this internet sport has taken off in massive way. Involving two players, Photoshop Tennis sends one image back and forth between the players, who add a layer each turn.

Not enough of a challenge for us, we decided to spice things up by adding more players and taking away some of the rules. Although all of our contestants must do their work in Photoshop, they can bring in

elements they created in other apps or scan in textures, images or hand-drawn objects, whatever they fancy to add an extra spice to their images. And they're not restricted to one layer – players can add as many as they like, but there's no guarantee that extra layers mean extra chances to win! Taking place over two legs, we have three competitors from Imagine Publishing in this first part, with three more taking the baton from page 198. Kicking off the event is James Davies, magazine art editor and Photoshop expert. Let the relay commence!

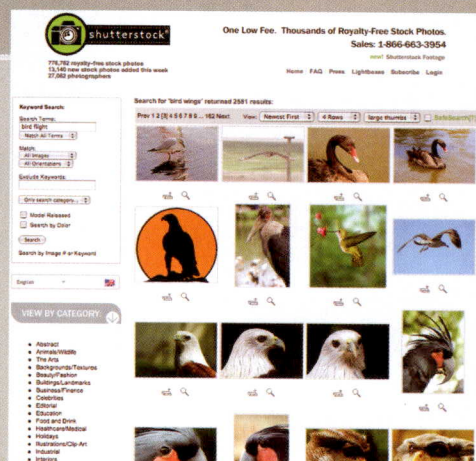
ON THE DISC

If you want to give the expert tutorials a go, the starting image from Shutterstock is on the disc. You'll also find the files, scans and useful bits from our contributors on the free cover disc to help you along your way.

Shutterstock

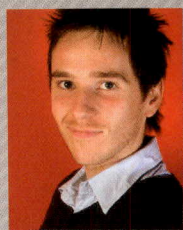
www.shutterstock.com

The Photoshop Relay starting image is one of Shutterstock's thousands of images. The largest subscription-based stock photo agency in the world, Shutterstock was founded in 2003 and is now one of the fastest growing suppliers of royalty-free stock photography in the industry. Its outstanding collection of premium images combined with a user-friendly interface has made Shutterstock a trusted resource for an expanding global customer base. Shutterstock currently has nearly 800,000 images available to its subscribers, and that number increases every day.



James Davies

Art editor, Next3



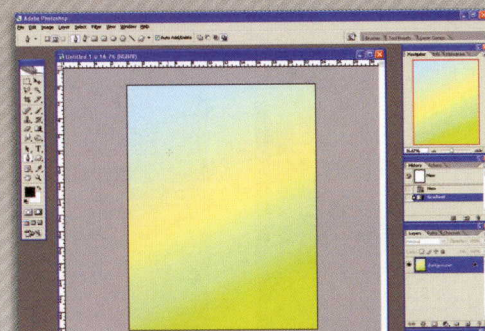
"A message to my Imagine homies regarding the Photoshizzle relizzle. I have started her up, now it's up to each of you to apply your 'knowledge' and 'mad skillz' to make this more interesting. Word"



Start

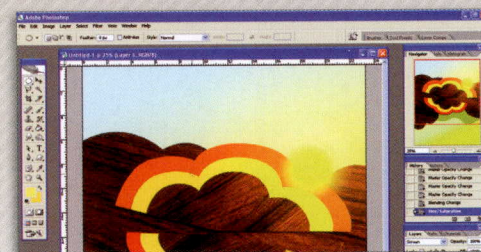
1 Getting started

To start my leg, and the whole relay, I decided to take a different route to the expected and use the starting image as inspiration only for now, aiming to add it in later. Start by opening a new document and lay a gradient across the background. I chose a warm summery yellow hue.



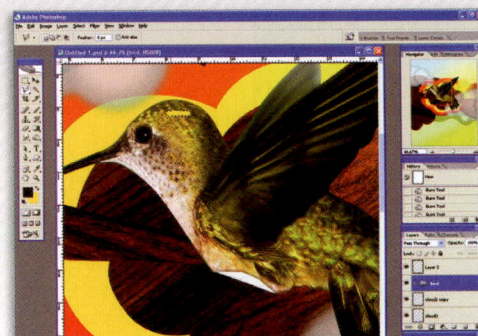
3 Give it sunshine

The sun was the next element added. First create a simple sun shape, and then use the layer styles to apply an Outer Glow. Duplicate the sun four or five times and colour each one using Ctrl+U (Hue/Saturation). Play around so each is a varying shade of yellow and orange. Blur each layer using Gaussian Blur between 30-60 pixels. Finally adjust the Blending Mode to Color Burn, Screen and Overlay, alternating between the three until you have the desired glowing effect.



5 Bring in the bird

Open the Shutterstock image and, using a loose cutting style, cut out. Next, scan in a piece of folded paper (this is included on the CD), cut to fit and add to the stomach area of the bird, cutting off excess feathers and adding a shadow. This gives the impression that the whole bird has been cut out of paper.

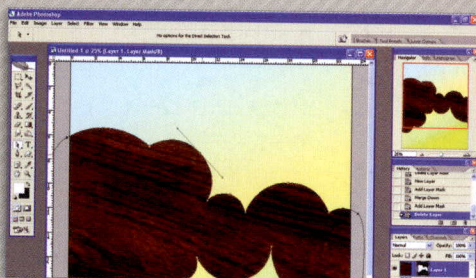


Pass



2 Adding texture

Next, in order to add some texture to the image, scan in a piece of wood and use the Pen Tool to create a layer mask. In this instance we're using a layer mask to reveal the wood texture underneath. By using curves you can optimise the tonal range. Complement this by adding other colour elements with similar layer masks scattered through the middle of the image. Add a drop shadow to elements in the foreground for depth.



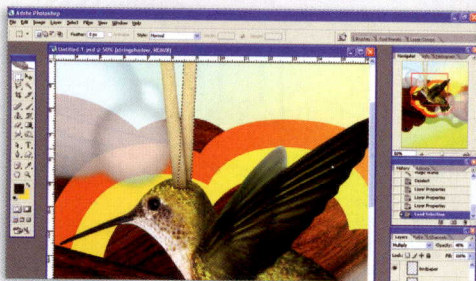
4 Creating clouds

To create the clouds, make a circle marquee. Apply a radial gradient from light blue grey to darker blue and using the Selection Tool, hold down Alt to create copies. Resize and place as many as you need to create your chosen cloud shape. Blur using a Gaussian Blur of around 12 then flatten the cloud layer and set Opacity to 70-80%.



6 Make it fly!

Scan in and add a piece of string. Use the Burn Tool with a soft-feathered edge brush, set the range to mid-tones and the Exposure to 12 on the string. Now for the bird's shadow. Create a new layer, hit Ctrl and click on the bird layer. With the Eyedropper select a dark brown fill from the wood. Deselect the marquee, add Gaussian Blur of 30 pixels, set Blending Modes to Multiply and Opacity to 55%. Delete any shadow on the gradient background.



Debbi Allen

Editor,
Digital Photographer



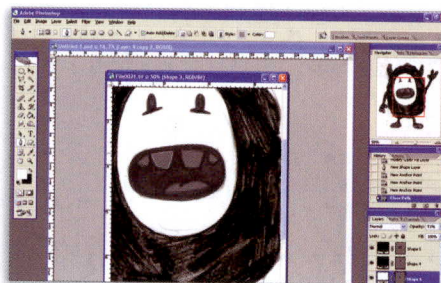
"As once-editor of *Advanced Photoshop* surely I hold some sway over who wins? So cakes, flowers, chocolates and diamond bribes welcomed – even though it'll ultimately be me who triumphs!"

Start



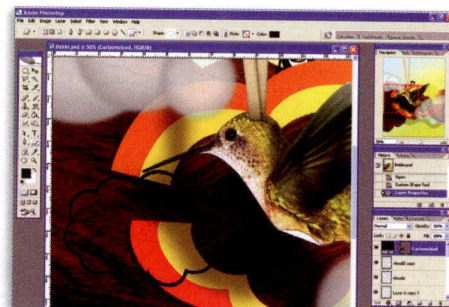
1 Add a character

I began by drawing a rough character to add more texture to the image and scanned this in. Select the Pen Tool, making sure Shape Layers is selected, and trace all the individual elements. If you set Fill to 0% while tracing, make sure you turn it back to 100% before you flatten and rasterize the layers. Resize and place within your image underneath the layer masks created earlier.



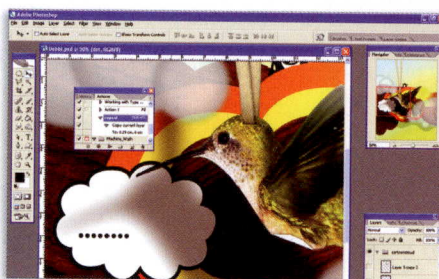
2 Custom shape

Next add these cartoon-ish clouds. I created the outline of a cloud shape in Illustrator, then imported it into Photoshop and turned it into a Custom Shape. You can of course do this in Photoshop. Select the Custom Shape Tool (U) and find your cloud. Go Layer>Rasterise>Layer, select white fill and apply.



3 Get some action!

To add detail to the cloud, on a new layer make a small circle and fill black. Create a new Action and begin recording. Using the Select Tool (V), hold down Alt+Shift and drag to the side, producing a copy along the horizontal plane. Stop recording. Play the action until the dots span the cloud. Select the dots layer and flatten. Repeat the process, this time dragging the row of dots downwards at 45 degrees.



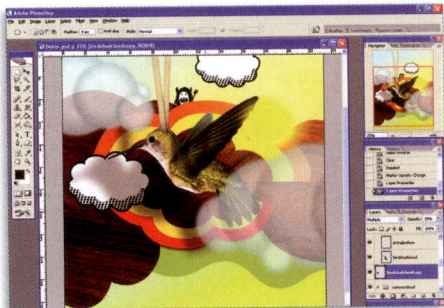
4 Remove the extra

Using the Pen with Paths selected, draw inside the cloud where you want the dots to be deleted, leaving white space. I used the outside line of the cloud as a guide. From the Paths palette, Ctrl-click to turn it into a selection and hit Delete. Then select the cloud layer and inverse the selection. Select the dots layer and hit Delete to remove the dots on the outside of the cloud shape.



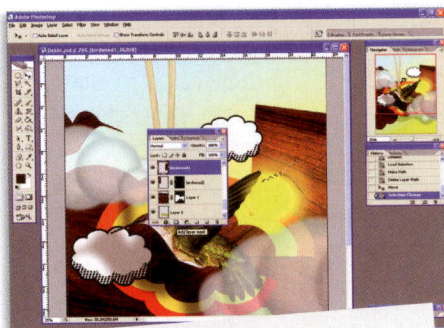
5 Perfect the shadow

We want the bird shadow to hit the new cloud like it is closer than the background, so select the bird shadow layer, drag a copy and move it left. Select the cloud layer icon so that a path appears around it, then select the original bird shadow layer and hit delete. With the new bird shadow layer in a position you're happy with, select the cloud layer, inverse and delete all shadow outside of the cloud.



6 Wooden birds

Finally, using the Pen Tool, draw a path around the bird and copy the wood texture from before ensuring the bird path sits over the wood texture. Next, go to the Paths palette and, holding Ctrl, select the path icon and click Add Layer Mask. Make a copy and position on either side of the image to balance up the composition.



Emma Cake

Deputy Editor,
Advanced Photoshop



"My aim is to make this task as difficult as possible for the remaining candidates. James and Debbi haven't really given me much to work with, but I'm sure I can work some magic and add some sparkle"

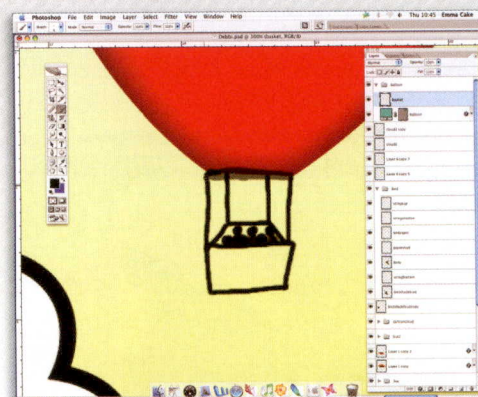
1 Red balloon

First I created a new group called Balloon. Then, on my first layer for the Relay race, I used the Pen Tool to draw a hot air balloon shape in the top-right corner, changing the style switch to Red Gel.



2 Basket case

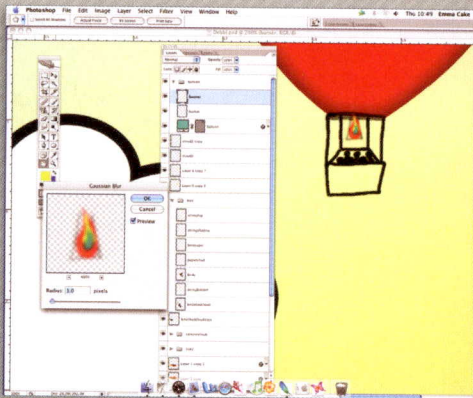
Now for some detail. Add a new layer, and using a hard round airbrush set at a four-point size, sketch out a basic basket shape for the hot air balloon – I also added some people in at this stage.





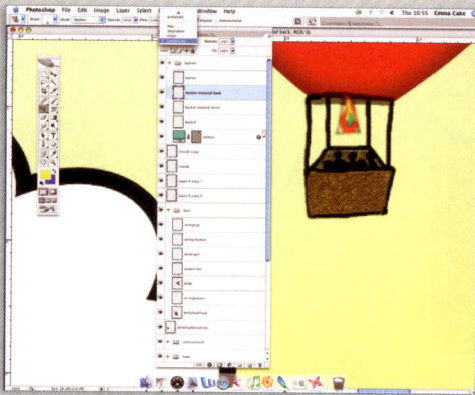
3 It's on fire!

Add another new layer, this time drawing the burner and flames using a selection of different fire-like colours from the swatch palette as below. Apply a Gaussian Blur of 1.0 pixels.



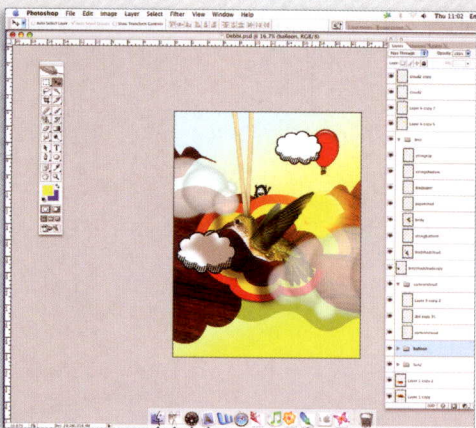
4 Stamp your mark

In a new layer select the Pattern Stamp Tool from the Tools palette. Select Colour paper option from the Styles drop-down menu and choose Gold Paper. Colour in the basket, then alter the Layer Style to Luminosity.



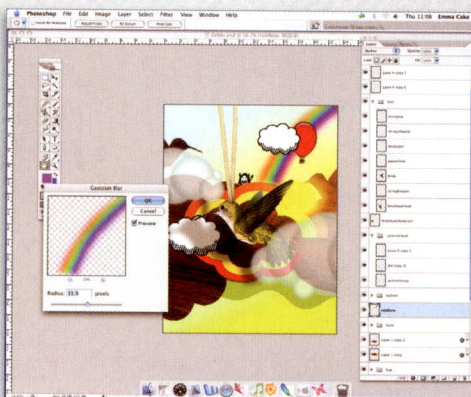
5 Clouding over

Select the cartoon cloud created earlier in the Layers palette and drag it so that it lies in front of the balloon using the Move Tool.



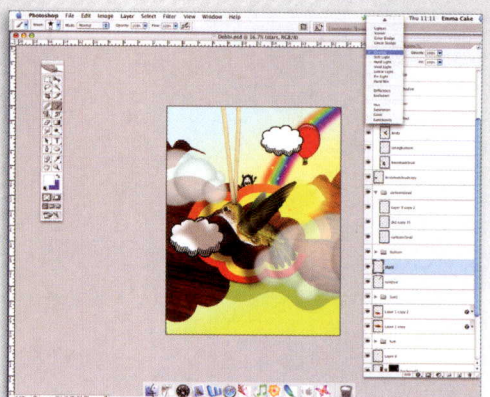
6 Rainbow rays

Add a new layer underneath the balloon and use a soft round airbrush with various different colours to draw out a rainbow. Soften this more by applying another Gaussian Blur with a radius of 3.9 pixels.



7 Shine on

Add some sparkle to your rainbow using the Stars brush found within the assorted brushes palette. Make them blend into the rainbow by altering the Blending Mode to Overlay.



Relay
passed on to
Ross Andrews vs
Claire vs Mark
Kendrick





Photoshop Relay

The final three competitors get their creative mitts on our image – who will triumph?

It's a well-known fact. Creative types are the most competitive people you're ever likely to meet, and when the creatives you're talking about are at the top of their industry, you know you're going to have a scrap on your hands.

Taking control of the creative baton in the second leg of this competitive Photoshop Relay are our final three competitors. And what amazing challengers they are! The three top designers within Imagine Publishing (the company behind this great book) going head-to-head ensures you'll see something special.

A relay of this sort takes a lot of skill and an air of competitiveness. If you think that you have what it takes then maybe you would like to try starting your own relay. This could be among friends who are also adept with Photoshop, or you could start one on a

Photoshop-based forum. There are plenty out there, but we recommend a trip to www.advancedphotoshop.co.uk, where you are sure to encounter like-minded individuals up for the challenge.

This relay shows you just how diverse a creation can become from a basic source image, and how different designers tackle the same challenge showing off their individual styles.

And so, without further ado, our fourth challenger takes up the stylus. Claire Kendrick, magazine art editor supremo, takes the baton...

ON THE DISC

There is a copy of the starting image on the disc if you want to see what you can do with it and compare your skills to the featured experts. You'll also find Emma's image, which is where we finished off in the first stage of the relay.

Creative ideas

How to approach a relay

There are two ways in which you can approach a Photoshop relay: either make small tweaks to the previous artists' designs or really go to town and turn that image upside down. It can feel quite liberating to completely demolish a peer's creation and then say, "Oh, did that take you long... sorry. He he he".

If you fancy taking part in a Photoshop Relay and joining in the fun, log onto the *Advanced Photoshop* forum at www.advancedphotoshop.co.uk/forum and scroll down Photoshop Relay.



**Relay
challengers**

Claire Kendrick
vs Ross Andrews
vs Mark Kendrick



Claire Kendrick

Contributing art editor

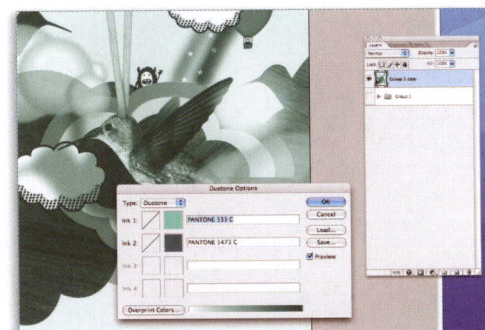


"Picking up the relay challenge fourth doesn't leave me with too many options. So I've decided to build on the textures and composition using

symmetry to create a hi-key butterfly effect with the birds wings"

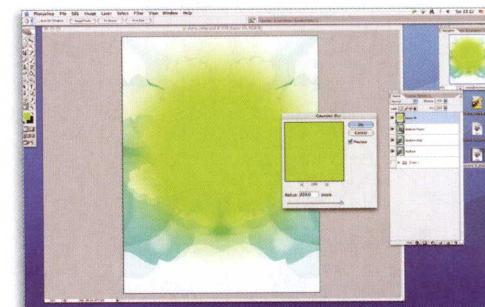
1 Unify the image

To enable me to add more complex textures to the image I needed to first simplify the colour palette. I did this by greyscaling the image and converting it into a duotone. I chose some subtle contrasting colours that would not overpower any textures I want to overlay. Then I converted it back to RGB.



3 Gaussian Blur

After taking away most of the colour from the image I needed to replace some colour depth. On a new layer I created a large circle, filled it in green and then applied a large Gaussian Blur to ensure there was a smooth blend between the colour and the background. As it's on a layer this can be changed using Blending Mode to achieve the correct amount of colour.



5 Stroke path

I wanted to add some extra highlights to the contrasting bird shapes. Using the Magic Wand I made a selection around the bird, converted it into a selection and added a 1pt brush to the stroke in white. I scaled and offset them and removed any parts of the stroke that were distracting from the bird's features. I then duplicated the layer and flipped it horizontally.

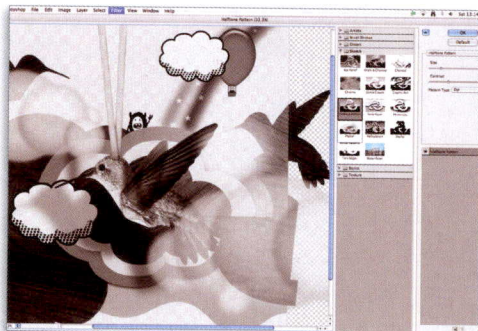


Start



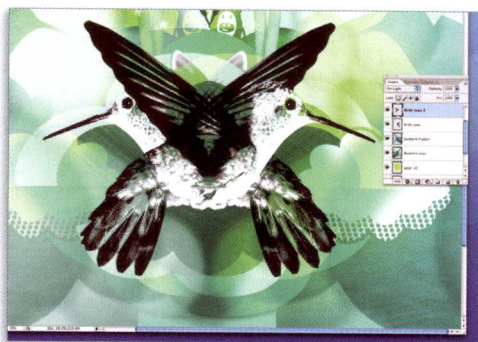
2 Halftone pattern

After duplicating the duotone layer I selected the Halftone pattern filter from the Filter gallery and applied it over the image with a fairly large pattern size. The end result can be tweaked at a later stage using the Blending Modes to get the desired level of contrast. I then flipped it horizontally and applied it at 80%.



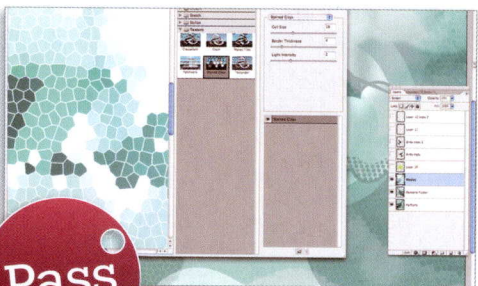
4 Pin Light

Using the cut-out bird layer from James' relay I placed it on a new layer, removed the colour and enhanced the black channel using Curves. I then duplicated the bird layer and overlayed it to create a symmetrical effect using Pin Light, so as to see background glimpses through the wings.



6 Add a mosaic

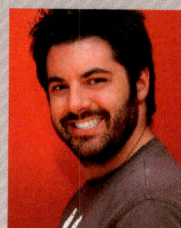
The mosaic effect was added using the Filter gallery and then using Blending Mode applied as Screen at 50% Opacity to add further texture only in certain areas of the image. At this stage I went back to the duotone layer and removed parts of the flipped image I felt were now unnecessary – the duplicated string and the hand-drawn character. I also add an Adjustment Layer to tweak the colour levels.



Pass

Ross Andrews

Group art editor



"This poor old bird has been through a lot. Time to give it some sweet, sweet nectar to sip from; oh and time for me to show off some flowery Photoshop skillz"

Start



1 Paths to perfection

Although I'm sure my rivals might accuse me of switching to Illustrator, Photoshop's Path Tool is more than up to the task of creating some flowing ribbons to break the symmetry of the image, giving it a little more dynamism. Although I originally worked on one work path, I then copied and pasted pieces into separate paths.



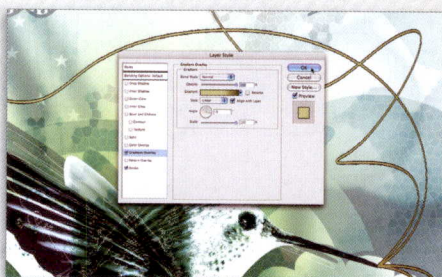
2 One had a stroke

Having loaded up the Calligraphic brush set I picked the narrow, vertical ellipse. Creating a new layer for each path, I stroked each one with white to create the basic ribbon shapes; I'll worry about the colour next.



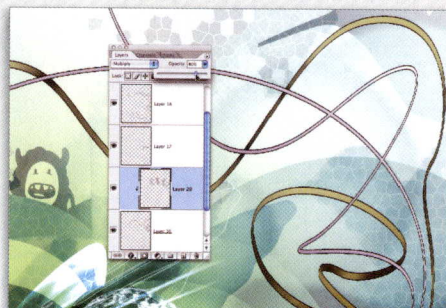
3 Layer styling

To give the ribbons a hand-drawn penciled look I double-clicked a ribbon layer to bring up the Layer Styles window and added a 1pt black stroke. A trip to the Gradient Overlay section then gives me a nice gold sheen. To save a bit of time I Ctrl-clicked the styled layer and chose Copy Layer Style, pasting it onto the other ribbon layers, where I could then edit the gradient colours and angle.



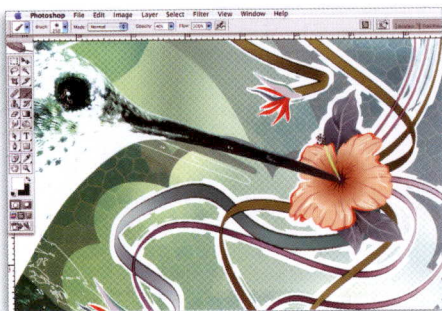
4 Doing it old-school

Although I love the many and varied tools of Photoshop, sometimes you just can't beat a little hand shading with the Brush Tool – which is exactly what I did after merging the styled layers onto fresh clean layers below each one (to rasterise the layer style) and creating new, clipped layers to paint the shading on, giving the ribbons more depth.



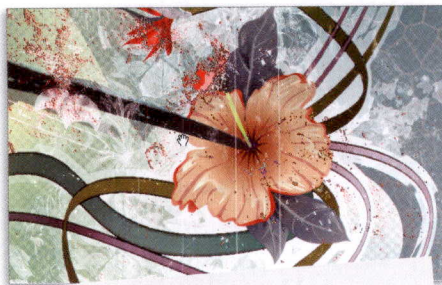
5 Flower arranging

The flowers are actually the easiest parts. Instead of creating them from scratch, I cheated and copied them from Illustrator's Flower symbols. They come as Vector Smart Objects which I could position, scale and rotate before rasterising them. I then added two white borders around both the ribbons and flowers, keeping the lower one selected and running the Wave filter to mess it up a little.



6 Time to grunge it up a little

My final step was to unify the image and give it a little accent before passing in on to Mark. I started out by merging and duplicating my layers, setting the lower one to Multiply and adding a Layer Mask to the upper so I could paint out areas. I finished by grabbing some flower, line and dirt brushes from Vered (www.vered.fredfarm.com/vbrush/main.html) and painted in some white and red detail onto select layers, bringing everything together.



Start

Pass

Mark Kendrick

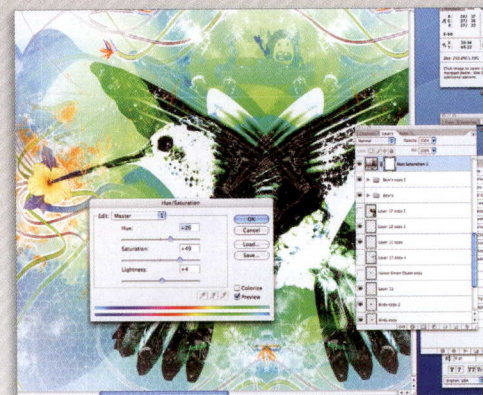
Creative director



"There have been some tough acts to follow. So rather than trying to continue their work I decided to add a human focus yet grunge it up a little at the same time. I'm the boss therefore – I win! Ha ha"

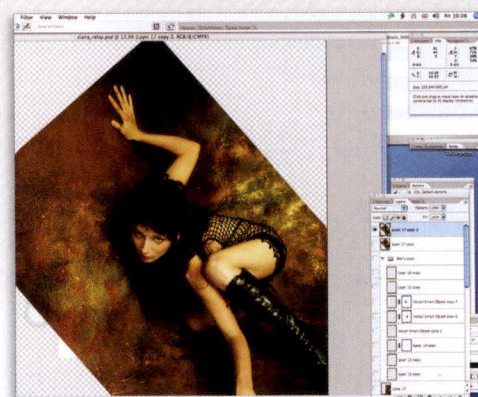
1 Beginning of the end

First I duplicated Ross' set of ribbons and flipped them horizontally. Next I added a new layer and adjusted the Hue/Saturation from there to brighten the whole image.



2 Perfect symmetry

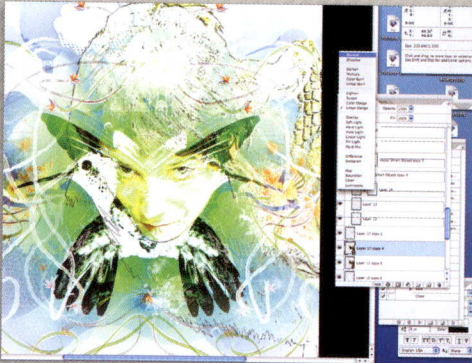
My second step involved buying an iStockPhoto image of a girl ('1898365') to add a human element. This also adds another element of symmetry to the piece. You can purchase this image from \$1.





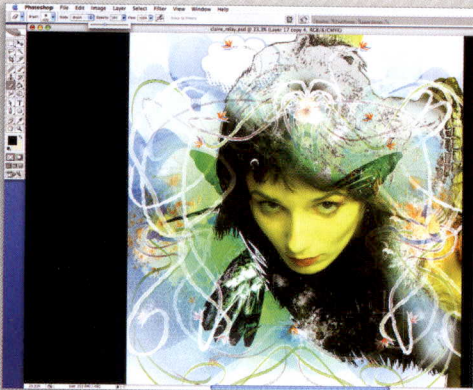
3 Flip it!

Next I imported the image and rotated it to match the angle of the birds, before hiding the original. Duplicate the layer and, using the Lasso Tool, I crudely cut around the hair, then duplicated this off as a master and applied Find Edges.



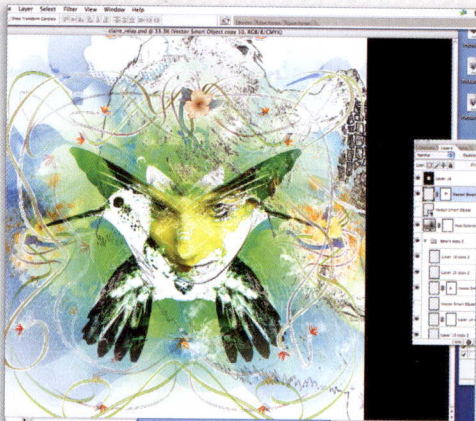
4 All in the detail

Using the master of the face created in step three, I erased away the non-essential details. Next I applied Screen Blending Mode and set this behind the 'Find edges' layer.



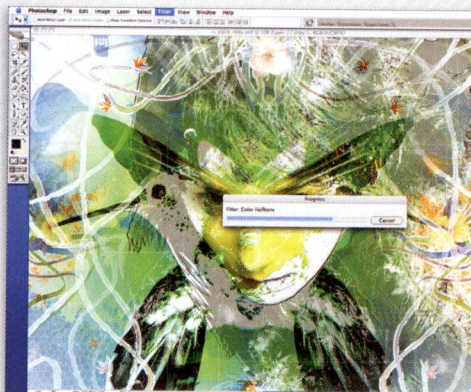
5 Frame her face

To create more symmetry across the top of the image, I took the ribbons from Ross' steps and duplicated them, laying them across the top of the piece.



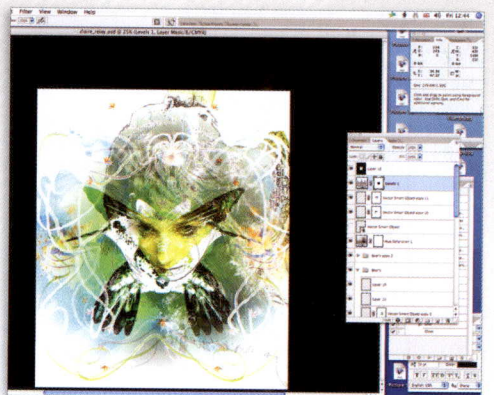
6 Cross the threshold

We're almost finished now but one of my final steps was to duplicate the hidden master from earlier once more and apply Threshold (Image>Adjustments> Threshold), followed by a Color Halftone.



7 Last but not least

Finally, I applied a new adjustment layer and lightened the entire image so it faded away at the edges. Then I painted the details back in at the centre of the image. Voila, your Photoshop Relay is finished!



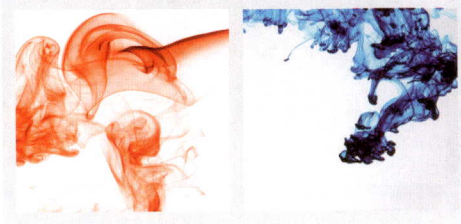
ink effects

Something smells fishy. Create fantasy still-life shots by combining several source pictures **BY EMMA CAKE**



ON THE DISC

Make your own inky still-life images using a selection of free ink photographs supplied on this month's disc, courtesy of Shutterstock and iStockPhoto. Get snapping to create your other source imagery. Alternatively, if you want to create this tutorial in full you can download the fish bowl (file number '797211') and the goldfish (file number '520198') from www.istockphoto.com.



In the world of Photoshop anything's possible: pigs can fly, money can grow on trees and even the most heathen of souls can walk on water.

The key to creating a great constructed piece of art is the use of flexible source imagery.

If your individual elements are stunning in their own accord then, with some careful mastering in Photoshop, you can make a faux still-life shot that requires a second glance. On this book's cover disc there is a generous batch of ink stock images courtesy of www.shutterstock.com and www.istockphoto.com. Over the following pages one of these ink samples will be used to create a still life with a difference. Using one of the ink images as a basis we'll be looking at a number of

techniques that will enable us to create a convincing composition. Blending Modes are an absolute must, as are a number of blending techniques and opaque brushes. You'll also discover the benefits of lesser-used tools, such as the Blur and Smudge. You can download the elements from iStockPhoto to use with your free ink images on the disc, but we suggest making your own original ink art using your images as a resource. There's no limit to the fun you can have with this!



OUR EXPERT Emma Cake

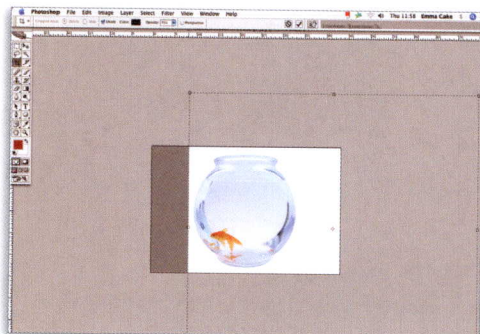
With weeks spent longing for some pets and a biOrb fish bowl, these scaly characters were the most obvious choice to appear magically out of Emma's ink art.



Add ink effects to source images

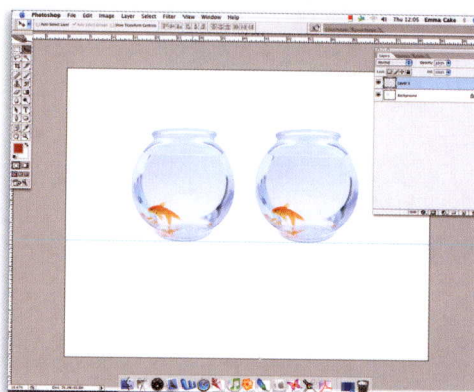
1 The bigger picture

Here's a handy way to make a larger canvas using an original source image as a basis. We downloaded file number '797211' from www.istockphoto.com. Using the Crop Tool, create a marquee around the canvas and then expand the top, bottom and right-hand side of the selection. The new work area will need to be able to fit in another copy of the bowl to the right-hand side and reflections.



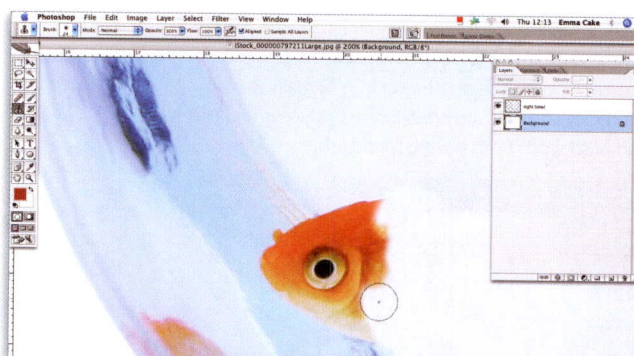
2 Another bowl

Create a selection around the bowl and press Apple/Ctrl+C followed by Apple/Ctrl+V to add another bowl to the image on a separate layer. Display your ruler guides by pressing Apple/Ctrl+R and drag a line along the bottom of the bowls to make sure that they line up correctly.



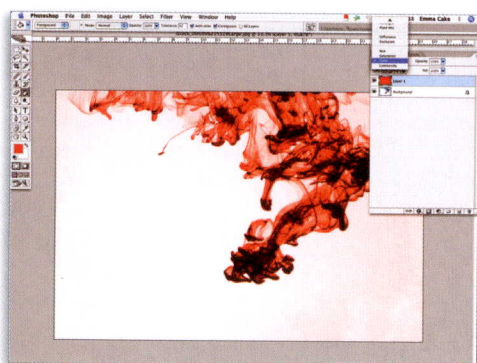
3 Goodbye, fish

Zoom into the goldfish in the left-hand bowl and use the Clone Stamp Tool to carefully erase it out of the bowl leaving just the source image that we need. This will work best with a Soft Round Airbrush measuring 24 pixels. When you have got rid of the goldfish go over the area with the Healing Brush Tool to make sure that the blends are accurate and don't look messy.



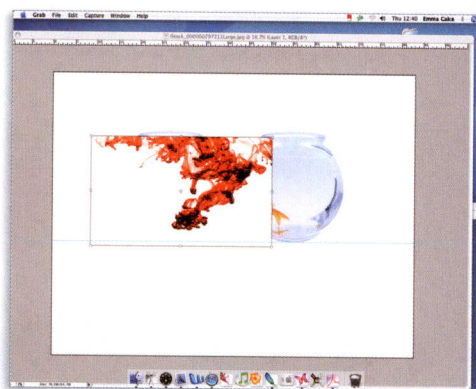
4 Colour the ink

Pick an ink image from this month's cover disc. We've chosen one where the ink has spread out to give us more scope to manipulate. Add another layer on top of this and fill it with a bright orange using the Paint Bucket Tool. Then alter the Blending Mode to Color. Open up the Levels command and make tweaks with the slider to brighten the orange and get rid of the dull background. You might find it helps if you Desaturate the lower Background layer.



5 Add the ink

Select and copy the newly coloured ink and go back to your main canvas. Paste this selection onto a new layer and use the shortcut Apple/Ctrl+T to transform the ink and move it to cover the left-hand bowl. You will need to reduce the scale to around 60%. Alter the Blending Mode to Darken so the ink blends into the water in the bowl and there are no nasty white elements to the image.



"THE KEY TO CREATING A GREAT PIECE OF ART IS THE USE OF FLEXIBLE SOURCE IMAGES"

Your own photography

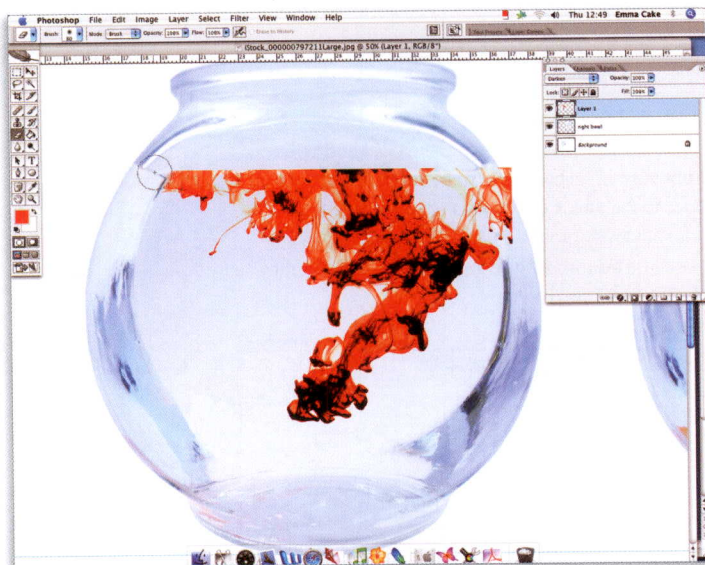
If you're feeling a little saucy and fancy scrapping the images on the disc and creating your own source files, then here are a few photographic tips:

1. If you're pouring ink into a container or bowl then make sure you have an assistant handy. It will be a nightmare if you have to do everything yourself.
2. Use a suitable backdrop, such as a white sheet, so that the colours that are captured are vibrant and clear.
3. A camera with manual settings is essential to take the shot. For ease, set your camera to Program mode and take the shutter speed right down. Your aperture will need to open up (a smaller F-stop number) to avoid your image being underexposed.
4. Natural light will be best for illumination if you're unable to take your image in a studio setting. However, if you need fluorescent lighting then make sure you alter the white balance on your camera.
5. Keep an eye out for nasty reflections. Your shot won't look very good if you've captured a messy bathroom in the reflection.

MASTERCLASS

6 Tidy up

Use the Eraser Tool to tidy up the ink. Make sure that the top of the ink is level with the water and get rid of the parts that cover the curved sides of the bowl (in theory you wouldn't see this). Reduce the risk of the ink looking too regimented by erasing out parts of the ink so it doesn't fill the entire water line.



7 On reflection

The bowl won't look realistic unless there are a few reflections. Do this by selecting the ink, copying it and then pasting it. You can flip the ink by pressing Apple/Ctrl+T and then altering the height in the upper toolbar to -100%. Use the Eraser Tool to get rid of every part of this ink reflection apart from the area around the base of the bowl. Lower the Opacity of this level to around 16%.



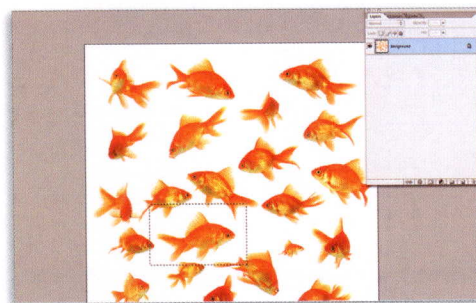
8 On the side

Where the ink is nearly touching the right side of the bowl duplicate this part and transform to a width of -100%. Drag the corner of the transform box to rotate this slightly clockwise. Then, with the Eraser Tool, carry out the same fading procedure as in the previous step. Open up the Liquify command and use the Bloat Tool to distort this slightly to match the curvature of the bowl.



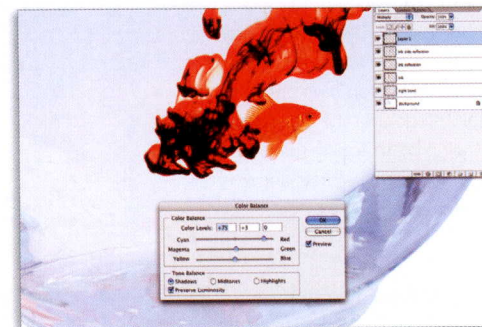
9 A fishy tale

We located a fantastic image that included plenty of goldfish in different positions, facing different directions. You can locate this by logging onto www.istockphoto.com and typing in the file number '520198'. Select one of the fish (thinking carefully how well it could be incorporated into the ink) and then paste this onto a separate layer in your main artwork. You may find that you need to use the Eraser Tool to get rid of stray fins from neighbouring fish.

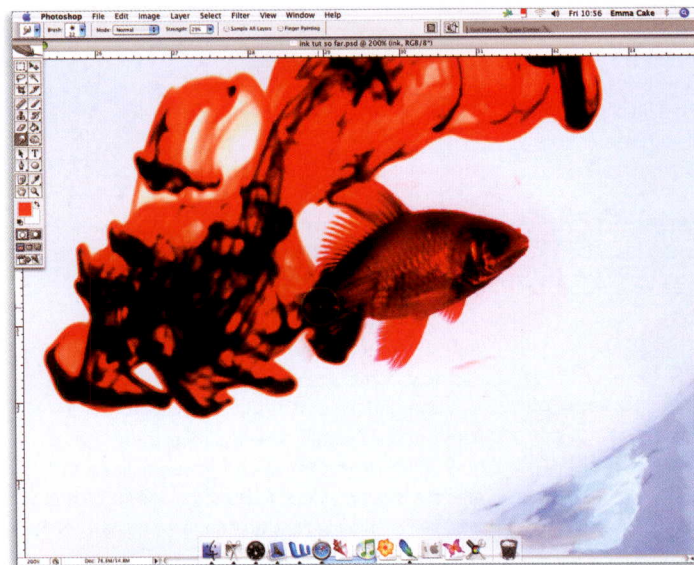


10 Blending in

Now concentrate on blending the fish into the ink. Not only should you experiment with position by using the Transform Tool but work on the colours so that the fish matches the tone and shading of the ink as close as you can. Great tools for doing this include the Color Balance command, Levels and Curves. Here, we've adjusted the Color Balance to a setting of: Shadows = +75, +3, 0; Midtones = +35, -13, -1; Highlights = +13, -4, +25.



"COLOUR ALONE ISN'T ENOUGH TO MAKE THE FISH BLEND INTO INK"



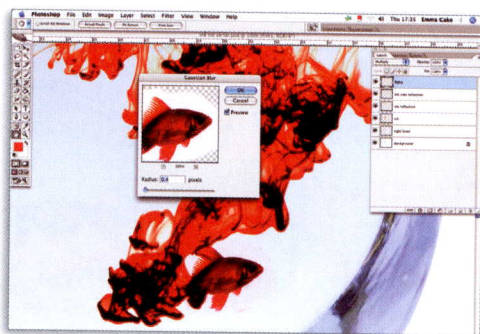
11 Smudge and Burn

Colour alone isn't enough to make the fish blend into the ink. Select the Clone Stamp Tool from the Colors palette and duplicate parts of the ink pattern using a Soft Round Airbrush with an opacity of around 80%. The Smudge Tool can be used to work these areas into the fish. Once you've done this, select the Burn Tool from the Tools palette and darken patches of your little pet. Don't go overboard though!



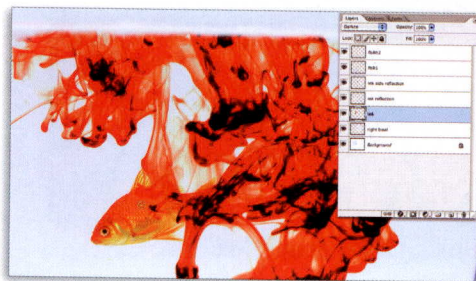
12 Blur it

At the moment the fish looks too sharp compared to the ink. You can fix this by applying a Gaussian Blur. Select Filter>Blur>Gaussian Blur. Alter the slider amount to 0.4 pixels. Make sure you check the Preview button so you can see the effect before committing to the blur.



13 A shoal of fish

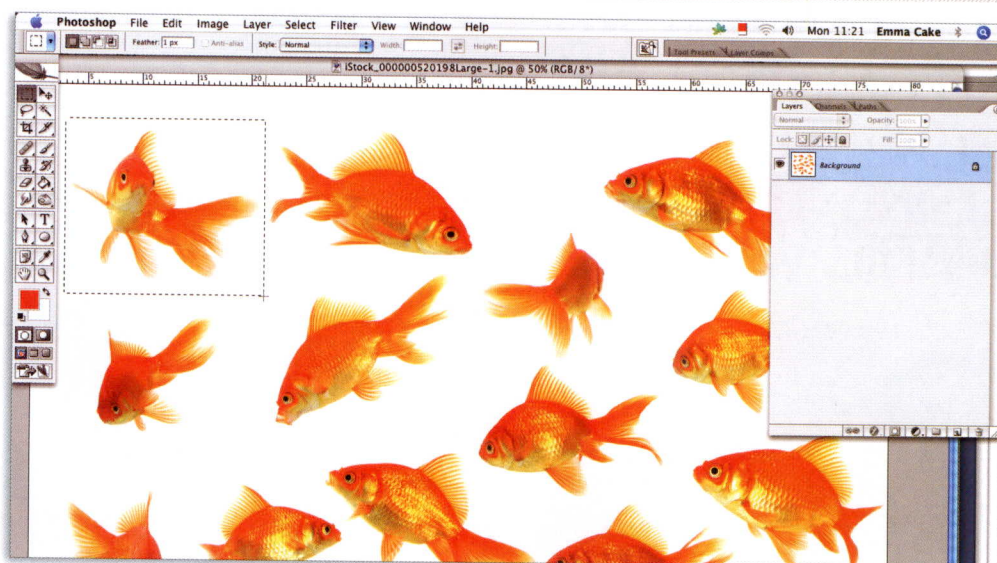
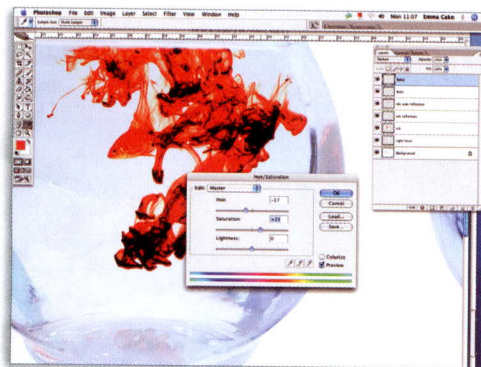
Open up the fish image again and pick another unsuspecting character. Remember, you can experiment as much as you like with rotation, scale and flipping. You shouldn't need to erase any of the white areas around the fish as long as you alter the Blending Mode to Darken. For a more convincing blend select the original ink layer and use the Eraser Tool with a low Opacity to knock this back a little.



**"REMEMBER
YOU CAN
EXPERIMENT
AS MUCH AS
YOU LIKE
WITH ROTATION,
SCALE
AND FLIPPING"**

14 Get organised

It's very important to make sure you keep organised with your layers. Every time you add a fish to the bowl create a new layer for it. That way, if you need to tweak colours when you take a step back near the end you can jump straight to the correct layer. Colours can also be adjusted using the Hue/Saturation/Lightness command, although you will need to Overlay the effect with the Burn Tool so it blends into the ink inconspicuously.

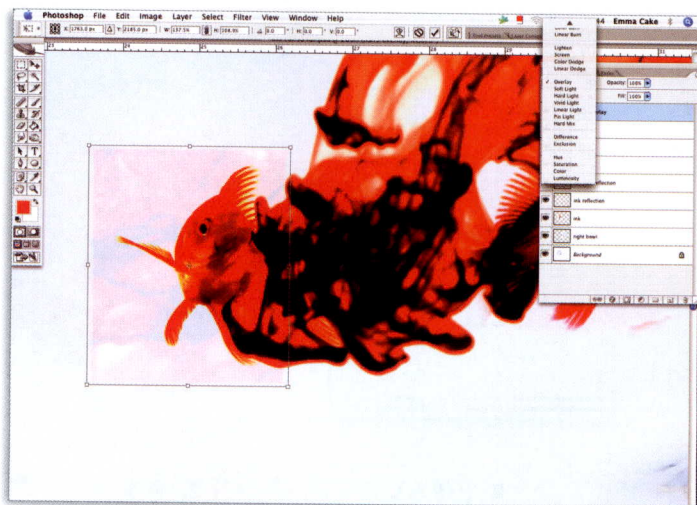


15 Unusual angles

We want to keep the fish in the ink bowl down to three as it will be more successful if it's not too over worked. For the final addition we've chosen a fish that's swimming forwards, just so it doesn't look too regimented. You can really experiment with this one by tucking it into the ink.

16 Colour overlay

If you're having trouble getting the blend right, you can sample from the ink layer by selecting a square with the Rectangular Marquee Tool. Paste this into a new layer and set as Overlay. This doesn't blend the light blue areas as well, so you will need to use the Eraser Tool with a Soft Round Airbrush to get rid of the faint orange box.

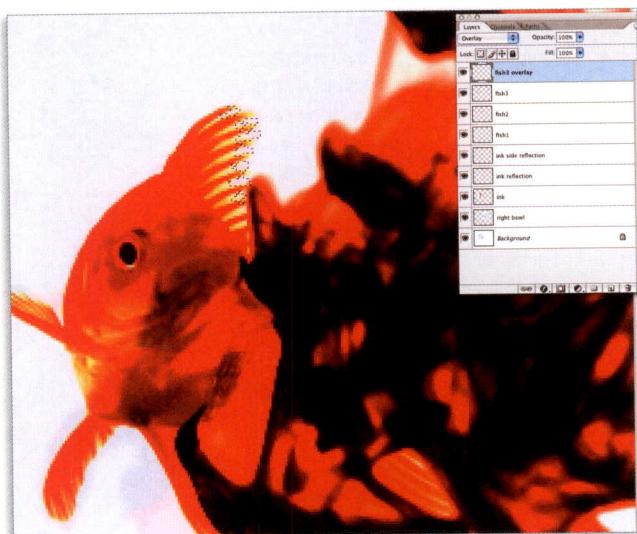


Colour calibration

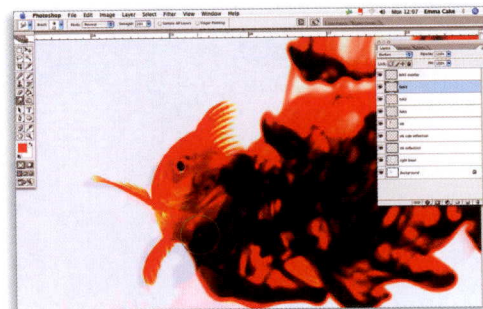
Your image could look perfect on screen but if your monitor isn't calibrated, those gorgeous aqua blues may turn out looking like a muddy swamp. We suggest getting your hands on a Pantone Huey to make sure those pixels are perfect. Log onto www.colourconfidence.com to shop for one.

MASTERCLASS

17 That's magic
Don't underestimate the benefits of using the Magic Wand. Although it has a reputation for being one of the more primitive selection tools it will come in handy for tricky parts such as fish fin. To make sure that the wand doesn't select too much, lower the tolerance of the wand right down to 1px. Then click and Shift-click to add more areas to your selection. When you're happy, erase this part of the Overlay layer.

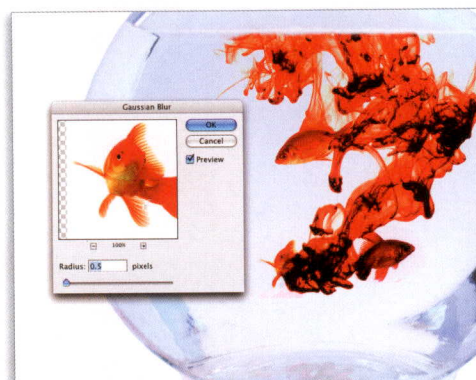


18 Blur to blend
With the original ink layer selected pick out the Smudge Tool in the Tools palette (this may be hidden underneath the Blur Tool). Adjust the size of the brush using the 'I' and 'J' keys and carefully pull areas of the ink so they blend well into the fish. Erase parts with a low-opacity brush if it looks out of place.

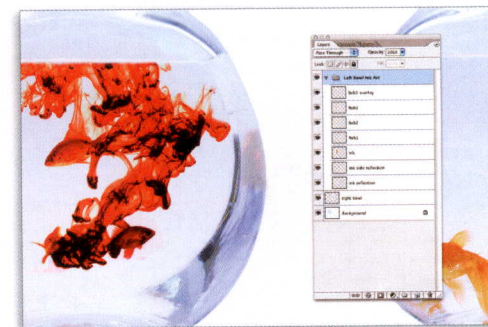


"DON'T UNDER-ESTIMATE THE BENEFITS OF USING THE MAGIC WAND"

19 Correct depth
Zoom out and take a good look at the work you've done already. Do any of the fish look a little out of place? You can fix this by applying more Gaussian Blur. Don't go over the setting of 0.5 pixels for any of the fish you've added or this will just look very out of focus.



20 Group together
The artwork is in danger of getting a little confusing with so many different layers and it will help to be able to distinguish between the left bowl and the right. Select 'Create a new group' in the Layers palette and drag all of the layers you have added to the left hand bowl into this folder, leaving the original Background layer where it is.



Ink inspiration

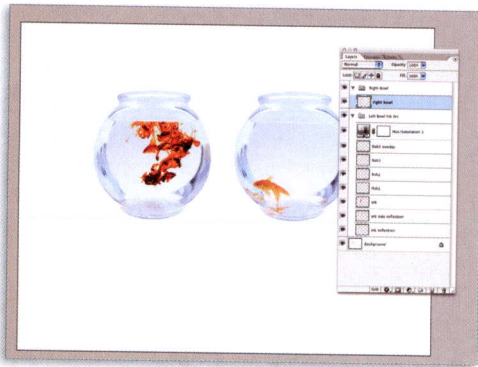
If you want some inspirational ideas for how you can use the ink images supplied on this cover disc, then check out the gorgeous work of Lewis Mulatero (www.lewis.mulatero.com). The photographer of the recent Britvic Robinson's squash images shows you that it's possible to make even the most complex of subjects out of an inky image.



21 Adjustment layer
At the moment all of the ink artwork looks a little bit too red. Eventually, we want the inky fish and the goldfish we're going to place in the right-hand bowl to have similar colour tones. With the new group folder selected add a Hue/Saturation Adjustment Layer and adjust the Hue to +13, the Saturation to +6 and the Lightness to -1.



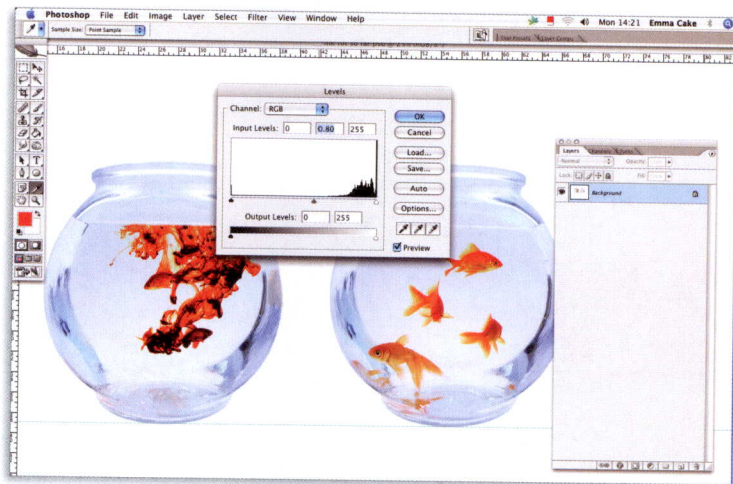
22 Another new group
Add another group layer to the palette and call this 'Right Bowl Art'. Drag this existing 'Right Bowl' layer into this group folder. We're going to add a few more fish to keep the current one company in the right hand bowl and balance out the artwork more.



23 Four's a crowd
Add three more fish to the right bowl, using the same techniques as before. Changing each of these new layers to Darken mode should mean that they blend well into the bowl. Don't forget you can reduce the scale and rotate each addition to make sure the composition is accurate.



24 Level it up
When you're happy with the composition of your image, save a PSD version just in case things go wrong later and flatten the layers. Open up the Levels command and alter the Input Levels to 0, 0.80, 255, just to make the image a little brighter and more vibrant.

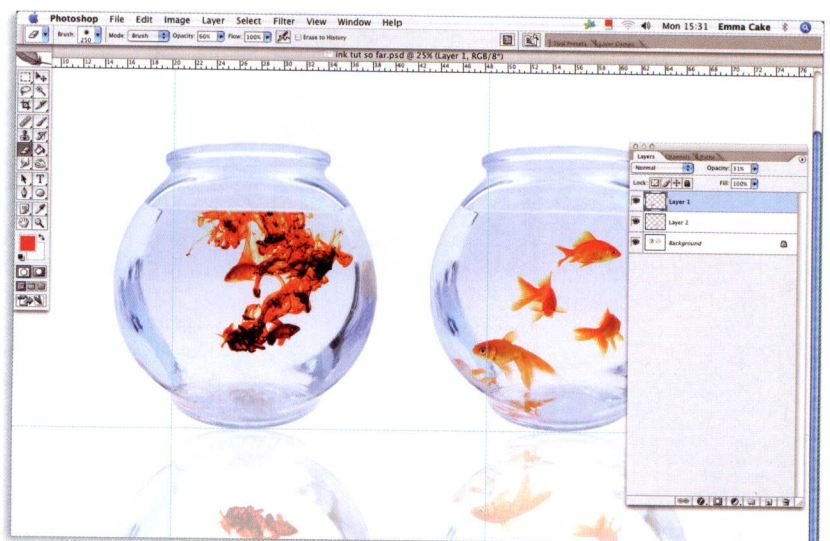
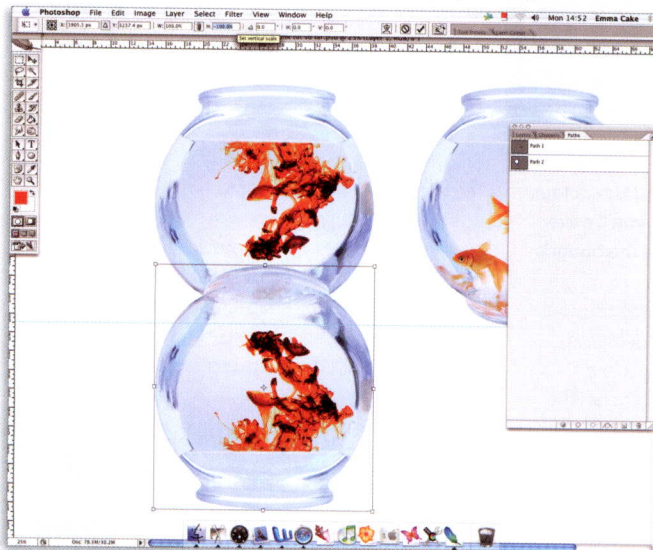


Blending methods

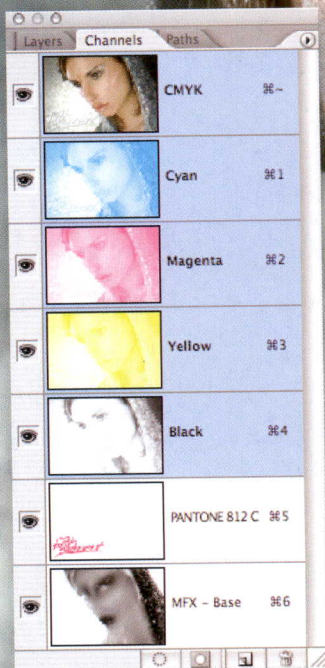
In this tutorial we've made good use of the Blur and Smudge Tools but only skimmed over the surface of the Liquify filter. It's a bit of a tricky one to master, but not only can you use it to blend additional images over your ink shots, it's perfect for manipulating your ink swirls to make them more exciting. The best tools to use within the Liquify filter are the Forward Warp Tool and the Twirl Clockwise Tool (if you hold down the Alt key you can alter this to a Twirl Anti Clockwise Tool). Be warned however – the Liquify Filter struggles under low memory.

"WE'VE ONLY SKIMMED OVER THE SURFACE OF THE LIQUIFY FILTER"

25 Reflection
Create a new path and use the Pen Tool to draw a selection around each bowl – one at a time. Once you've finished your path Ctrl/right-click and choose Make Selection. Copy this selection and then paste on another layer. Press Apple/Ctrl+T and then flip the bowl by changing the height to -100%.



26 Mirror image
Make use of the ruler guides to align the reflections of the two bowls. For each of these two layers lower the Opacity to 30%. Then use the Eraser Tool to rub out the reflections for a feather effect – lowering the Opacity of the tool closer to the base of the bowl. Finally, flatten your image and save.



fifth element

Pre-press Photoshop

Stop the press. Discover the techniques you need to achieve print perfection

BY ROSS ANDREWS

These ink splats look great in CMYK. They looked even better on the cover of last issue printed over a metallic Spot colour base

Design for the screen and you'll probably think in terms of RGB, index and Hex colour. Design for print, however, and you'll never really feel comfortable stepping outside the bounds of CMY and K.

Unless that is, your project demands a little bit more than cyan, magenta, yellow and black can deliver, in which case it's time to check out your Spot colour options. Either way you'll need to learn how to get the most out of your four, five or even six colours, and that's where our simple pre-press techniques come into play.

First up is working with the right colour settings. Preferring Photoshop up to play nicely with your printer ensures you get consistent results you can rely

on. With the settings in place, and an understanding of the relationship between Photoshop's colour channels and the ink on the press, you can make sure you colour correct your images to get the maximum punch.

In this tutorial you'll also find out how to work with Spot channels in Photoshop to print colours and create effects that would be impossible any other way, in the hope that you will be able to recreate the image featured above.



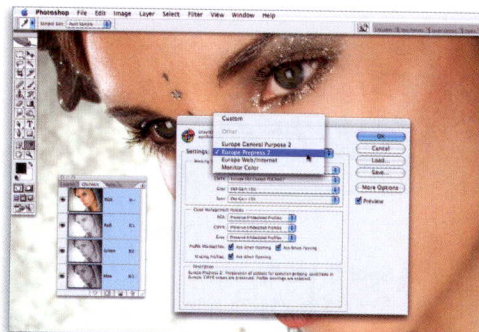
OUR EXPERT Ross Andrews

With over 11 years of industry experience, Ross remembers a Photoshop before layers, reminisces about Chops and still holds a reverence for Kai Krauss. Mmm... Fractals.

Prepare a four+ colour image for print

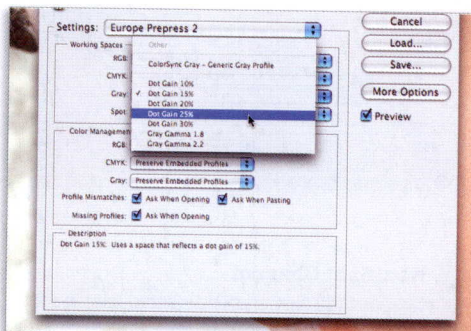
1 Check your colour settings

Before doing anything to your image it's worth checking out your colour settings, so open them up from the Edit menu. If you work a great deal with a particular printer they may recommend (or insist on) a specific or bespoke setting – otherwise pick Europe Prepress 2 for most printing within the UK. If you're an international reader of this book, choose the setting that best suits your situation.



2 Join the dots

When ink hits paper, it spreads. In printing this means that colours can appear darker than intended, because the dots the image is composed of bled. This is known as Dot Gain and Photoshop will do what it can to compensate for it. For most papers and presses the default setting of 15% is fine, but if you know you're going to be printing on especially absorbent paper, it may be worth selecting a higher figure.



"WHEN INK HITS PAPER, IT SPREADS... THIS MEANS THAT COLOURS CAN APPEAR DARKER THAN INTENDED"

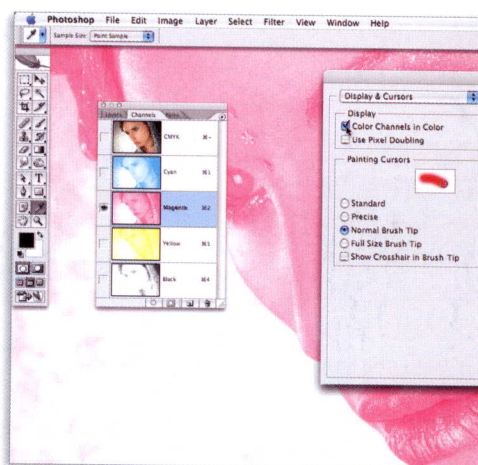
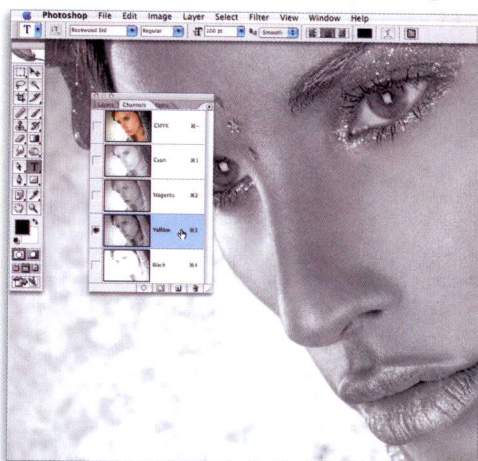
3 What's the K for?

Four and four+ colour printing relies on mixing the colours cyan, magenta, yellow and black to create any colour in its gamut, so if your image is RGB you'll want to convert it to CMYK (from the Image>Mode menu) straight away rather than rely on on-the-fly conversion when printing. Oh, and for the record, K stands for Key, as the other colour plates used to be keyed up to it.



4 All about colour channels

Open up the Channels palette and click on each channel. You'll notice that, when viewed individually, each one is grey. Colour channels represent ink strength in the same way that Alpha channels do transparency; so a black area in the Cyan channel represents 100% cyan, while a white area lets the paper show through.



5 Brighten things up a little

If you're not happy seeing things in black and white, open up Photoshop's preferences, select Display and Cursors, and click the first checkbox next to Color Channels in Color. It does what it says on the tin and can be a vital aid in working for print – especially when adding Spot colours, as we'll do in a minute.

A MetalFX finish

MetalFX technology allows you to make any CMYK tone metallic by combining the inks with a metallic base colour. This means just one Spot colour, making the process cheaper and easier than attempting to print multiple metallic Spot colours.

Previously, if a client required more than one metallic colour in their print job, the corresponding amount of Spot colour inks would have to take up an extra colour pass each (one for gold, one for silver, one for metallic blue and so on). Due to the added expense, printers would often have to compromise or disappoint clients that wanted to use multiple metallic colours.

MetalFX, however, enables an unlimited amount of metallic colours to be printed all at once and at no extra cost. All that is needed is a five-colour press. The process is therefore inspiring to designers, economical for brand owners and easy for printers, of which hundreds are enquiring about MFX Licenses worldwide.

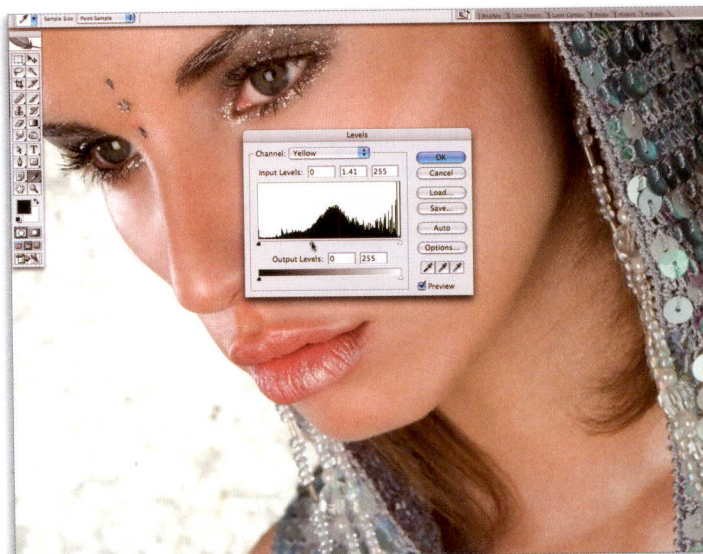
The system incorporates MetalFX colour palettes in the form of a metallic colour swatch book and plug-in software that has been translated into a range of libraries for mainstream software such as Adobe Photoshop, Illustrator, Artpro, InDesign and PageMaker, as well as Macromedia Freehand and QuarkXpress.

To find out more about MetalFX visit the website at www.metal-fx.com.

MASTERCLASS

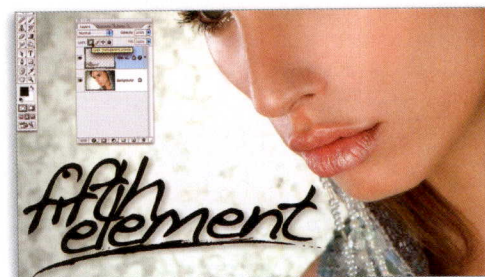
6 Seek correction

Unless you received your source images from a bureau or a well trained photographer, the chances are they'll need colour correction. It's far too vast a skill to go into in this tutorial, and tool preference will always be divided between Levels and Curves, but whatever your weapon of choice, adjust the colours to give your image some punch.



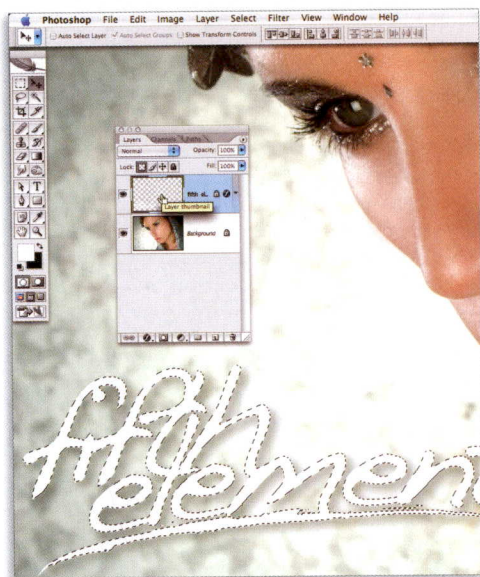
7 Adding Spot colour elements

Here's our top tip for this tutorial. When adding Spot colour elements, don't worry about creating a Spot channel until much later. Designing in a black-and-white channel isn't much fun or very creative, and you'll probably find it extremely frustrating (no layers!). Instead, work on new layers on the CMYK image to add and create your Spot colour elements. When you're done, merge them together and lock the layer's transparency.



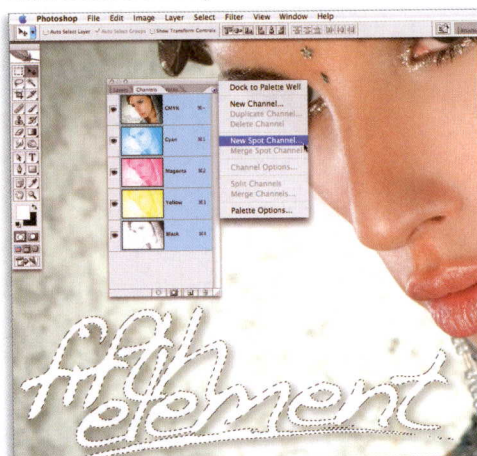
8 It's a knockout

Unless you're going for a specific effect you want to knock a hole through the CMYK channels so the Spot colour ink can print directly on the paper. With the layer's transparency locked, fill the layer with white. This will create your hole (the drop shadow is a layer effect, which is fine because we want it to be CMYK). Ctrl/Cmd-click the layer thumbnail to select your elements.



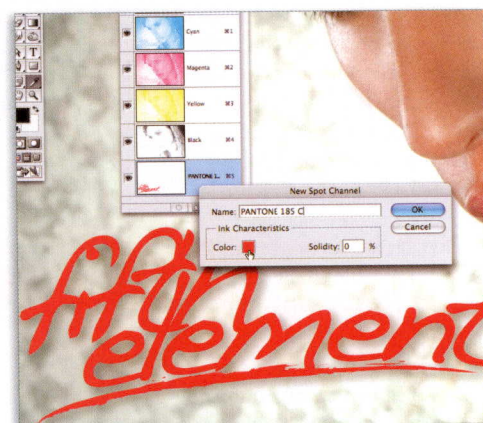
9 New Spot Channel

Now that the elements you want to print in a fifth colour are in place, you can create your Spot channel. Do this by choosing New Spot Channel from the fly-out menu on the Channels palette.

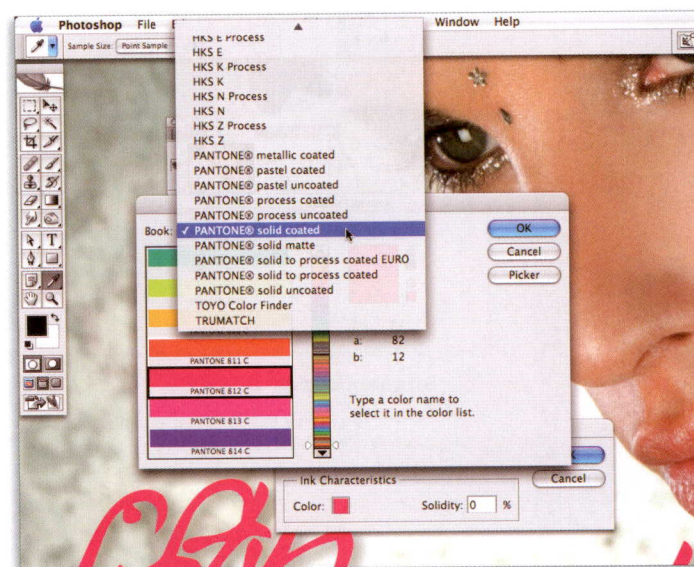


10 Spot the difference

As you'd expect, the New Spot Channel dialog will pop up, with a default Spot colour applied. As your elements were selected when you created the channel, they'll be automatically filled with the default colour. To change the ink, click the Color square.

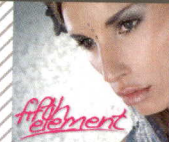


"DESIGNING IN A BLACK-AND-WHITE CHANNEL ISN'T MUCH FUN OR VERY CREATIVE"

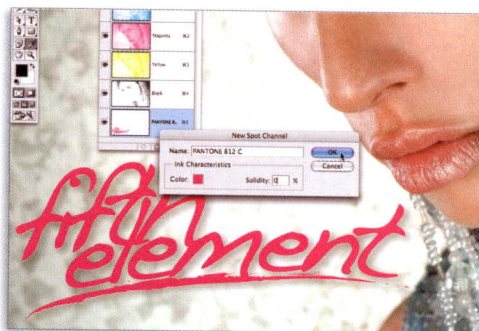


11 Pick a colour

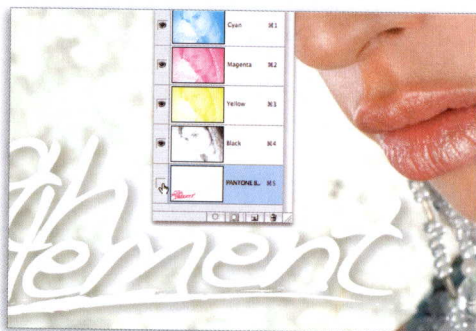
The Spot Color Picker window will open up; choose your ink set from the top menu. In most cases this will be one of the Pantone libraries – which one depends on your ink, paper and finish. Once you've selected your library it's time to select a colour. You can do it by sight, but the best way is still to look at an old-fashioned printed swatch book, although they can be expensive to get hold of.



- 12 It's all in the name** Click OK to go back to the New Spot Channel dialog. The name should be automatically set (but check it – that's very important!) and your elements will change colour to reflect your choice. You can disregard the Solidity setting unless you're working on a varnish or semi-opaque finish.

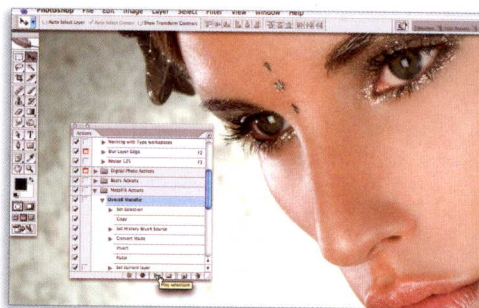


- 13 Finishing Spot** If all you're looking to do is create a flat, Spot-coloured element, then you're pretty much done. You should have a channel containing the Spot elements and a hole through your CMYK image to the paper below. You can check the registration (lining-up) by toggling the visibility of the Spot Color channel.



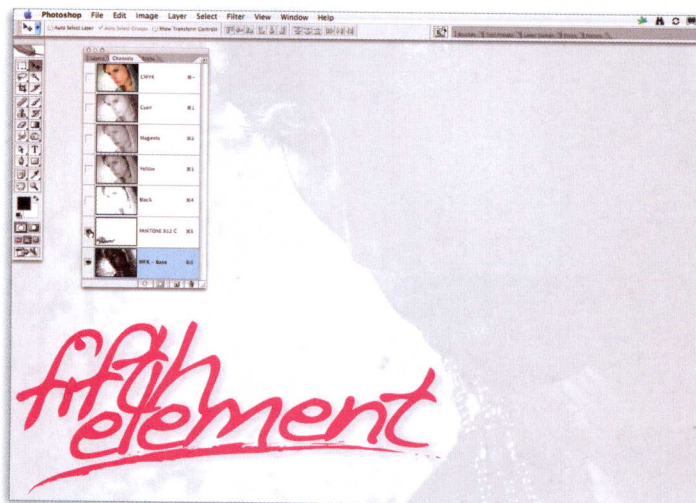
"AS THE METALLIC INK IS MIXED WITH THE CMYK INKS, IT REQUIRES A PRETTY COMPLICATED AND BESPOKE SPOT CHANNEL"

- 14 Create the cover** Working with Spot colours doesn't always have to be that straightforward. As the metallic ink is mixed with the CMYK inks across the whole area, it requires a pretty complicated and bespoke Spot Color channel. Luckily, the company (MetalFX, www.metal-fx.com) provides a handy Photoshop action to take a lot of the hard work out of the process for you. We've turned off the Channels in Color option so we can work more accurately with the ink (it's a little pale to see clearly) to ensure that the document.



- 15 Don't be negative** Here's the result of the action. Rather than being a simple negative version of the image, the action applies the ink differently depending on the tones – notice how the whites remain white, otherwise the grey colour of the metallic base ink would show through.

- 16 Spot the channels** Turn on the visibility of both the Spot Color channels and you get a colour preview of the ink coverage. This gives a pretty good idea how the metallic basecoat will be applied. It's good for the most part, but we only want specific areas to be reflective, removing the metallic effect from the background and reducing the amount in the skintones to give more contrast with a subtler effect over the face.

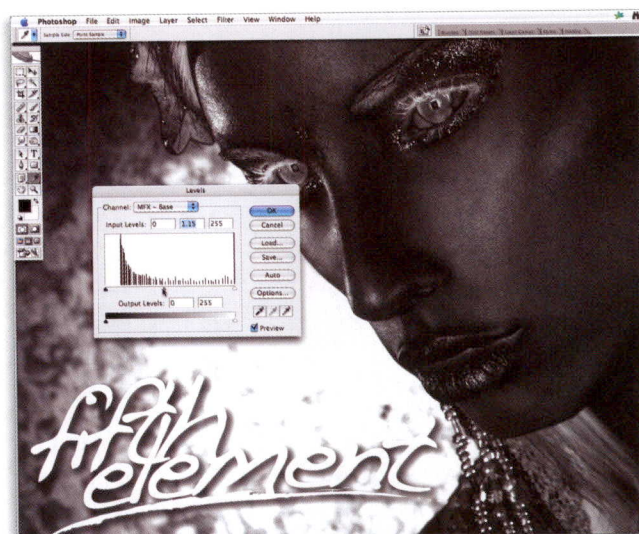


Options for outputting

Most printers will ask for a composite PDF that contains both the CMYK and Spot Color channels. These are easy to produce from either Photoshop or, more frequently, InDesign. For special finishes though, you'll have to produce a separate PDF. So make sure that you check what's needed with your printer first.

17 On the level

Work on the CMYK image and you'll only be able to colour correct the CMYK channels, but switch to the Spot channel and you'll be able to use either Levels or Curves to adjust the metallic ink's coverage and density. We've lightened the midtones a little.



18 Back to CMYK

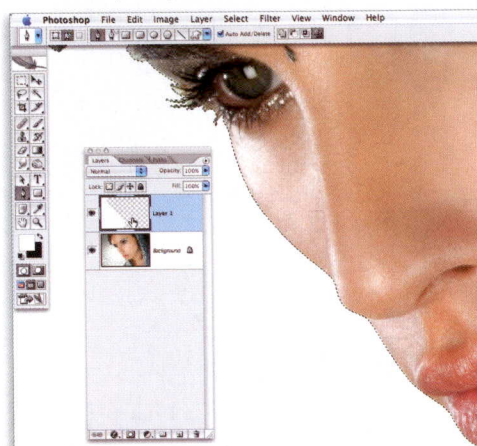
To remove the ink from the background use a similar technique to step seven, because working on a layer over the CMYK image gives much greater control and puts more tools at your disposal. First use the Pen Tool to cut around the face.



"YOUR GOAL IS ONLY TO DELETE THE SPOT INK, NOT THE CMYK IMAGE ITSELF"

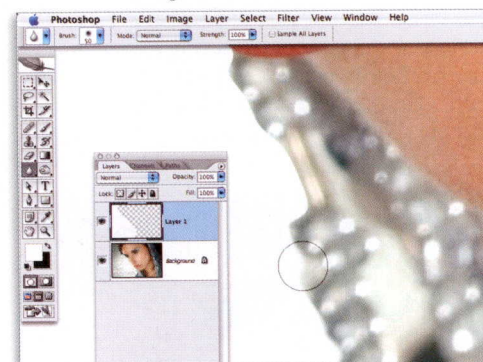
19 It's all white

Turn your path into a selection (inverse it if you need to), and on a new layer fill that selection with white to temporarily erase the background.



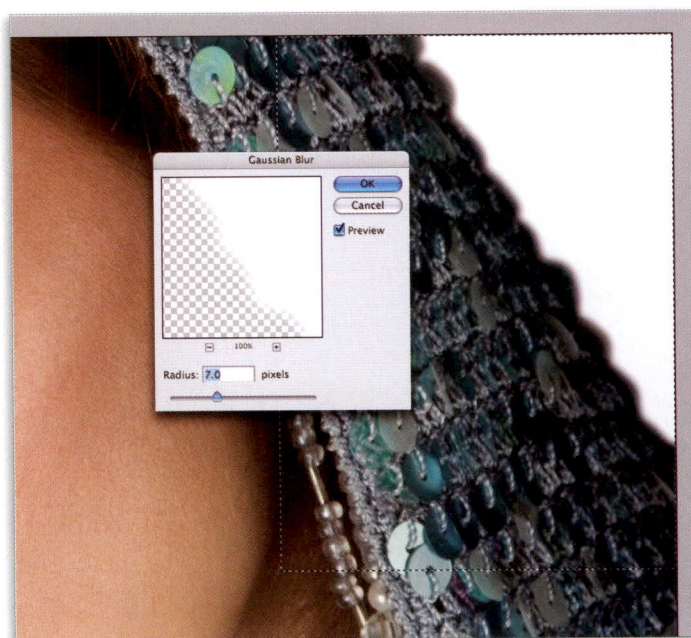
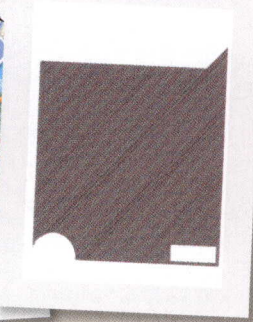
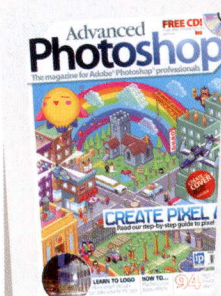
20 The right tool for the job

The joy of this technique is that you can use any tool to work on the selection. The path gives a very harsh edge, so deselect the white area and use the Blur Tool to soften the transition, especially where depth of field has dropped certain areas out of focus, against which the hard edge looks unnatural.



Spot finishes

Spot channels can mean more than just colour. Laminations, embossing and varnish effects can also be defined in a Spot channel. For example, to create varnish effect lines across a cover, a PDF of the Spot channel is created where black depicts where the varnish is to be applied, creating the ridged effect.



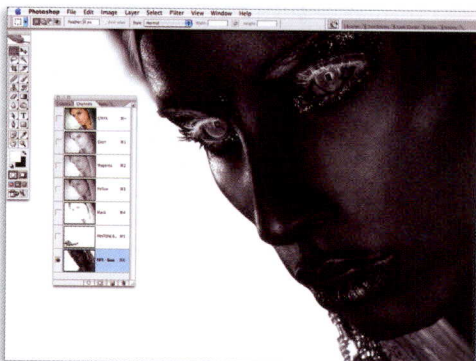
21 Filter fun

You can also use filters to help you out – in this case the Gaussian Blur makes short work of softening the edge. At the end of the day, you can use any tool you'd normally use, such as the Smudge Tool to tease out strands of hair to make the deleted selection look right. Remember not to flatten the image, though. Your goal is only to delete the Spot ink, not the CMYK image itself.



22 Copy and paste

When you're finished, copy the layer that you've been working on and paste it into the Spot Color channel to knock out the ink. It's work done – you can now delete the white layer to bring back the complete CMYK image.



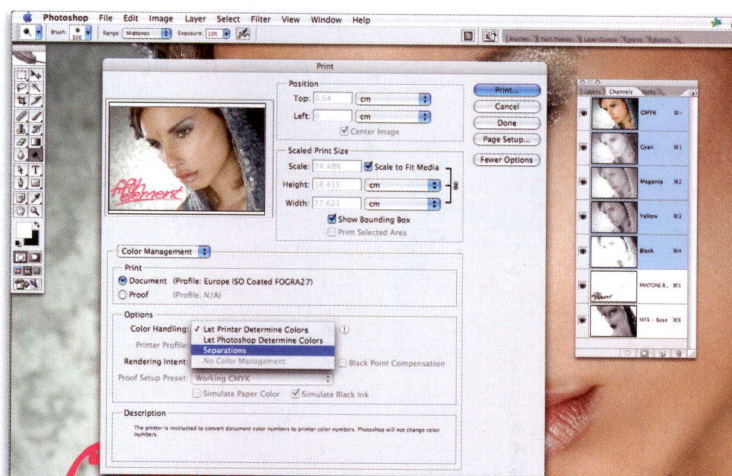
23 Finishing touches

That's the background sorted out, but there's still too much metallic ink in the skin tones and not enough in some of the more sparkly areas. Luckily, the Dodge and Burn Tools are perfect for working on the channel itself to finish things off.



24 Print and check

Choose Print With Preview and choose Separations from the Color Handling menu to print each individual channel on a separate sheet of paper – perfect for making sure that everything lines up and looks right.



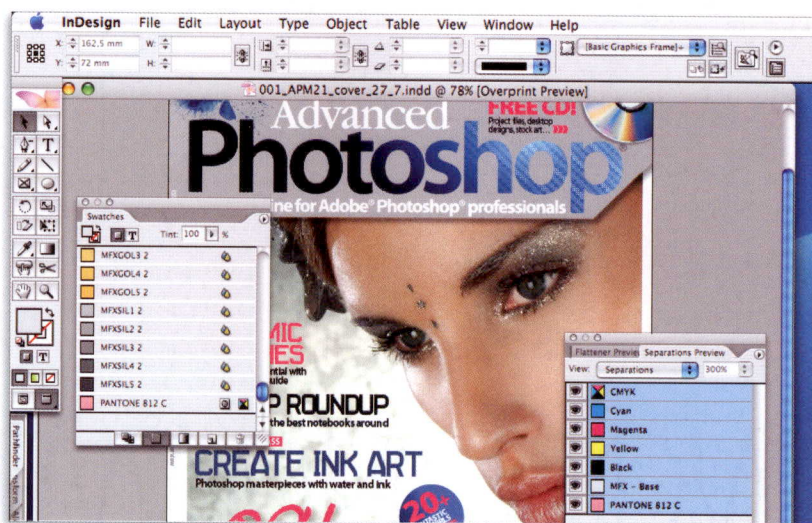
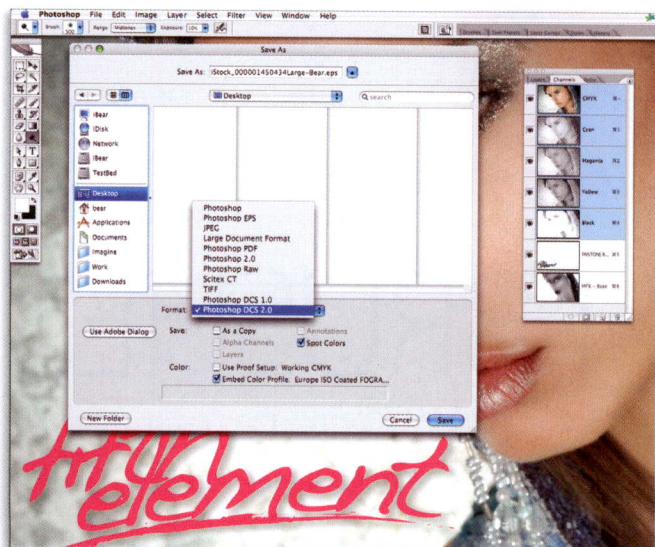
Why a Spot colour?

There are three main reasons to use a Spot colour in a design for print. The first is simply because you need certain elements, such as a logo, to be printed in exactly the right colour. No matter how good your printer, colours consisting of combinations of cyan, magenta, yellow and black can be unpredictable, while Pantone colours can always be matched. The second reason is that you may want to use a colour outside the CMYK range, such as a fluorescent or metallic ink. The final reason is that it may be a two or three-colour job, and it's cheaper to use a Pantone red, for example, than to mix a red out of yellow and magenta.

"THE DODGE AND BURN TOOLS ARE PERFECT FOR WORKING ON THE CHANNEL"

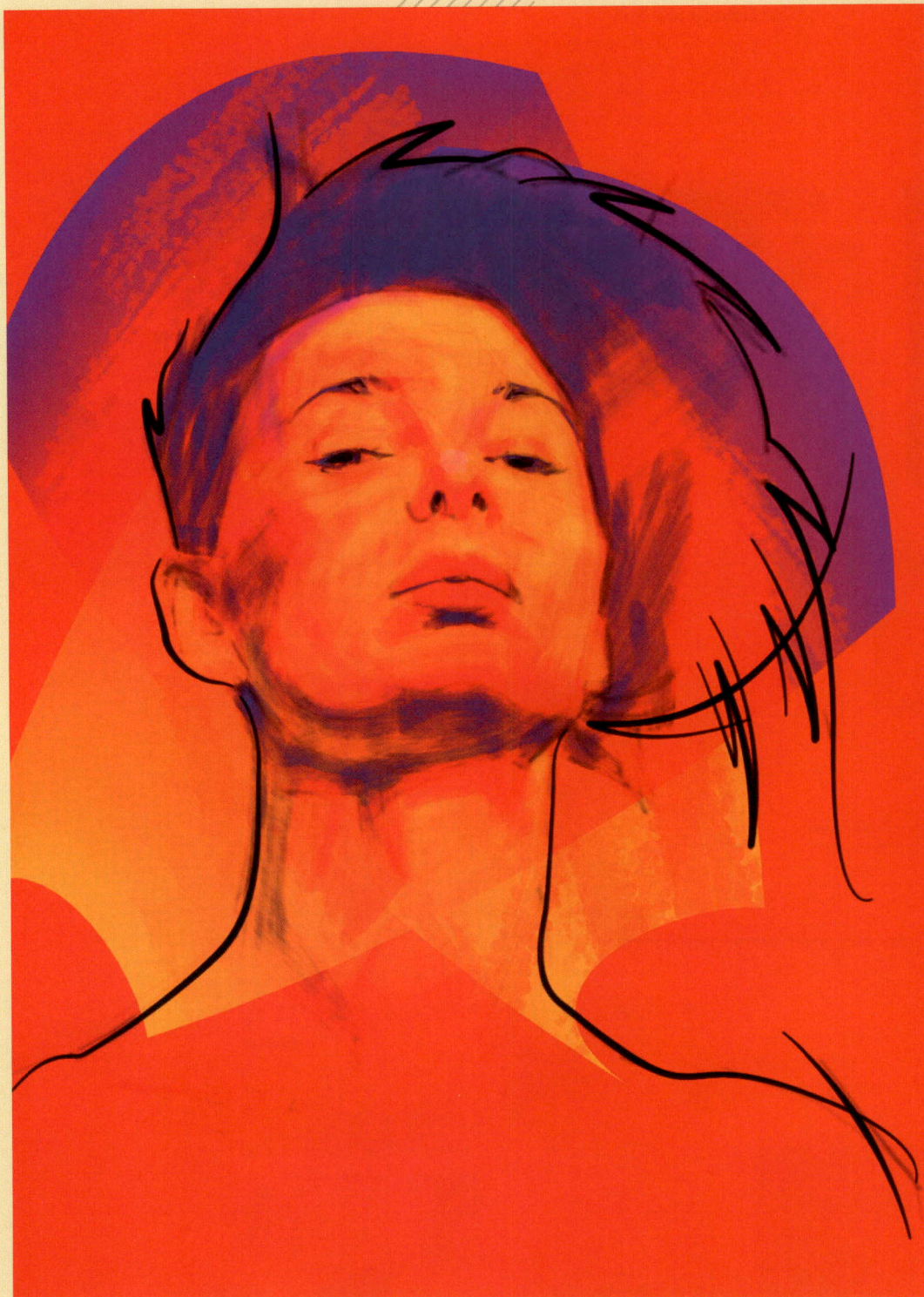
25 Saving graces

To preserve the Spot channel (and all your hard work) it's vital that you save your file as a Photoshop file (PSD), Photoshop PDF, TIFF or Photoshop DCS 2.0 (EPS). If you're heading into InDesign, you might as well stick with a PSD – you'll get far better previews than with a DCS.



26 Into InDesign

Import the image into InDesign and the Spot colour (or colours) will automatically appear in the Swatches palette for you to use elsewhere. Do it the other way around, and you'll need to make sure the name given to the Spot channel in Photoshop exactly matches the name in InDesign. You can check consistency and usage using InDesign's Separations Preview palette.



ON THE DISC

You'll find the simple drawing you need to get your painting on its way ('girl_sketch.tif') on this book's free cover disc.



OUR EXPERT Tim Shelbourne

With 20 years' experience as an artist and illustrator, Tim Shelbourne is one of Photoshop's leading lights. He believes that too much instructional material intimidates new users and is keen to help novices painlessly harness the software's true potential. For further details, check out his first book, the *Photoshop Photo Effects Cookbook* (Ilex, £17.95, ISBN: 1-904705-61-8) or visit www.timshelbourne.com.

Just put the thought of digital photography out of your mind for a moment and think of pixels. Essentially, if you think in pixels, you think in Photoshop. So much Photoshop material out there today concentrates solely on images supplied by a digital camera that it's easy to forget that Photoshop was made to manufacture pixels, not simply move them around on screen.

If you've never started from a pure blank canvas in Photoshop, you're missing so much of its true creative potential. So, starting with a blank canvas, we're going to create a stunning piece of original art from scratch!

But you're thinking, 'don't I have to be able to draw and paint to do that?' Well, in Photoshop the answer is no. Once you've started making marks on separate layers, you'll be amazed at just how much you can mould and manipulate these marks to produce truly worthy art. To get you started we're supplying you with the initial sketch, but you could just as easily trace over a photograph loaded into your workspace. If you make your tracing on a separate layer you can then ditch the original photograph when the sketch is complete. With painting Photoshop CS2 begins to demonstrate its stunning capabilities, supplying you with a wealth of super-realistic brushes, which, when used in conjunction with a pressure-sensitive graphics tablet, can offer every bit as much adaptability and responsiveness as their real-world counterparts.

A pressure-sensitive graphics tablet is essential for this kind of project, as it will enable you to take full advantage of the power of Photoshop brushes.

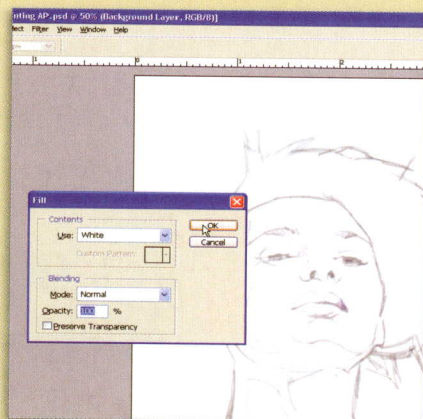
WORKING WITH BRUSHES

Free yourself from the shackles of the photographic image and create truly unique images from scratch. Tim Shelbourne stares at a blank canvas and gets painting

BY TIM SHELBOURNE

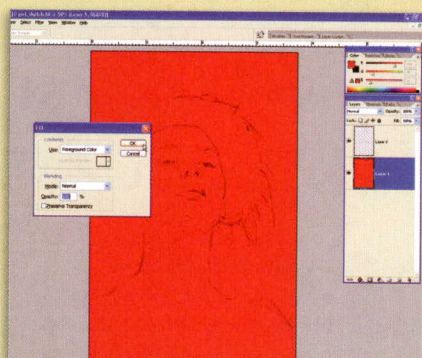
1 Trace elements

You can always begin by drawing your own sketch or by opening a photographic image in Photoshop and using a small brush to trace around it on to a separate layer. Once your sketch is complete, fill the original Background layer with a background colour for your canvas.



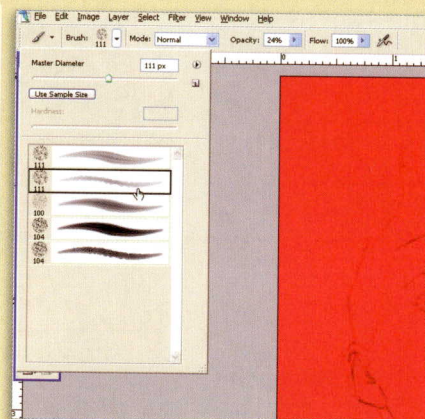
2 Start with the sketch

If you're working from the supplied sketch, open up 'girl_sketch.tif' from the cover CD. The sketch itself is already supplied on a separate layer. First, you need to ensure that the sketch layer is set to Multiply Blending Mode. Click on the Background layer and choose a colour for your painting's canvas from the Foreground colour swatch. Go to Edit>Fill, choosing Foreground Colour for Contents.



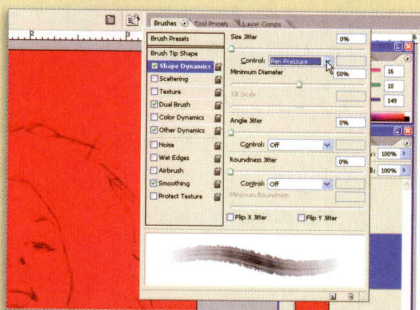
3 Dip into Brushes

Hit Ctrl+Shift+N to add a new layer then name the layer Shading and click OK. Now choose a deep blue for the Foreground colour swatch, as it will sit nicely against our vibrant red background. Don't feel compelled to stick with skintones – experiment! We'll take a look at setting up the brush options next. Choose the Brush Tool. Click in the Brush Picker, hit the small right-pointing arrow and load the Thick Heavy Brushes set. Now choose Flat Bristle from the brush thumbnails. Set the brush Opacity to 25% in the Options bar.



4 Size matters

Hit F5 to display the Brush Options. In Shape Dynamics, set the Minimum Size slider to 50%. Set the Size Jitter Control to Pen Pressure. Now click Other Dynamics and set Opacity Control to Pen Pressure. Using the brush at a medium size (you can change this using the square bracket keys on the keyboard), begin to block in the shadow areas of the head with rough scribble.



5 Light fantastic

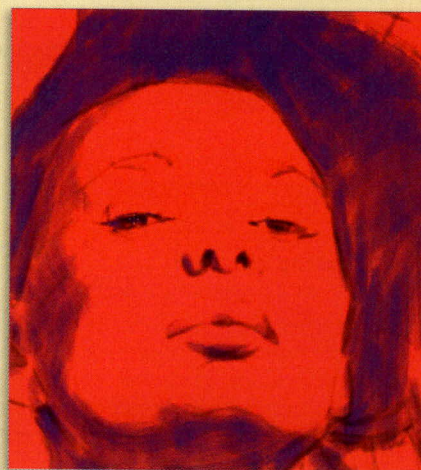
In this image the light is falling from the top right of the picture, so bear this in mind as you're blocking in the shadow areas (see the 'Out of the shadows' boxout below). Make your brush strokes rather straight and angular, but think about the basic contours of the head as you paint. Build up the tones and depth by working over some areas again with the brush.



"VARY THE OPACITY OF THE STROKES, ESPECIALLY WHERE THEY MEET THE SHADOW"

6 Delineate the details

Zoom into the eyes and nose area of the image and reduce the brush to a very small size, as this is where you need to be very careful with the details. Now increase the Opacity of the brush to 75% and, following the overlaid sketch, use a few sharp strokes to delineate the eyes and the nostrils. It might take a couple of attempts to get this looking just right.

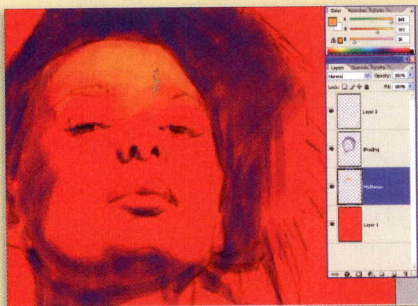


Out of the shadows

Essentially, it's light that makes an object three-dimensional, whether it is a simple cube or something as complicated as a human head. This point illustrates perfectly why having a good idea which direction light falls on to a figure is key to producing convincing results. Take time to study various images to become adept at judging light direction and modelling. In this image, the light falls from the upper right of the picture.

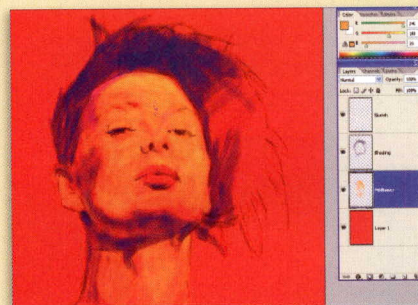
7 Tonal work

Click again on the red-filled layer and add a new layer (Ctrl+Shift+N). Name this layer 'Mid Tones'. Choose a midtone orange/yellow for the Foreground swatch. Now, using the brush at a fairly large size, begin to fill in the majority of the empty areas in the head with this colour using rough angular strokes. You don't need to worry about being neat here.



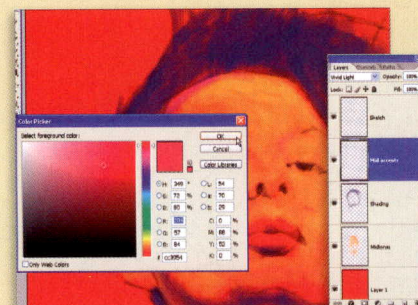
8 See-through strokes

Again, vary the opacity of the strokes, especially where they meet the shadow areas. Because this layer is beneath both the shading and sketch layer, all of the structural elements will remain visible. Bear in mind which direction the light is coming from in the image. Don't paint over the lips just yet.



9 Livening up

Now click on the Shading layer and add another new layer (Ctrl+Shift+N). Name this layer 'Mid Accents' and set the Blending Mode for this layer to Vivid Light. Now choose a vivid hot pink for the Foreground colour. Click in the Brush Picker and change to the Rough Flat Bristle brush. Set the Brush Options as in step four.



"ROUGHLY PAINT WITH THE SAME BRUSH AT A LARGER SIZE BEHIND THE HEAD TO CREATE TEXTURE"

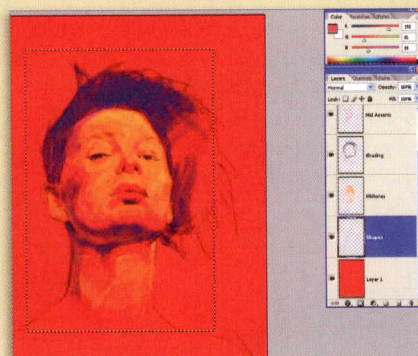
10 Think pink

Using the brush at 30% Opacity, add some bright, vibrant accents where the midtones meet the shadow areas. Also, use a few marks to add some structure to the lower part of the nose, and a few accents over the eyelids and in the eye sockets. These areas will add depth and interest to the portrait.



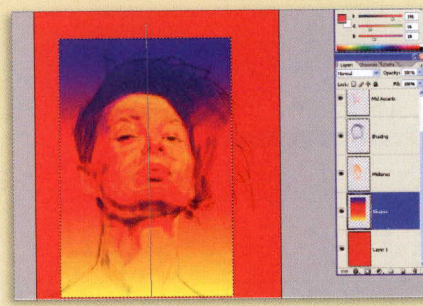
11 Shaping up nicely

At this stage, we want to add some interest to the background. A few simple graphic elements will add the required punch. Click on the red-filled layer and add a new layer. Name the layer 'Shapes'. Now choose the Rectangular Marquee Tool and drag a selection around the head and shoulders.



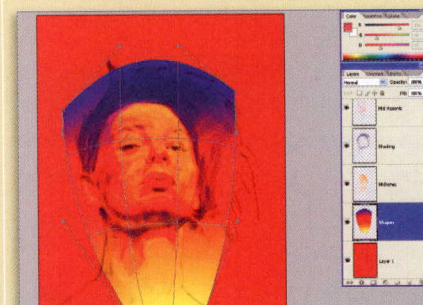
12 Create a gradient

Choose the Gradient Tool and click in the Gradient Picker. Select the Blue, Red, Yellow Gradient from the swatches. Choose Linear Gradient from the Options Bar, and then click and drag the gradient vertically over the selection. Hit Ctrl+D to deselect.



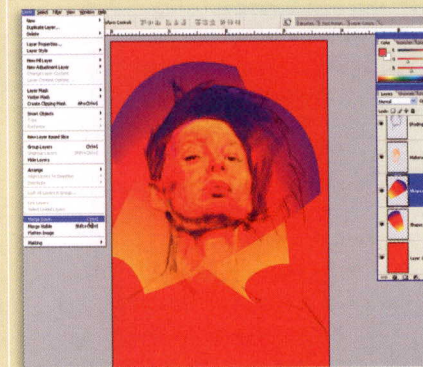
13 Warp effect

Go to Edit>Transform>Warp. Drag the top two corners of the warp map down, and the bottom two down and inwards to replicate the shape shown in the screenshot. Now go to Edit>Transform>Rotate. Rotate the shape a little way anti-clockwise. Hit the commit checkmark in the Options bar to commit the transformation.



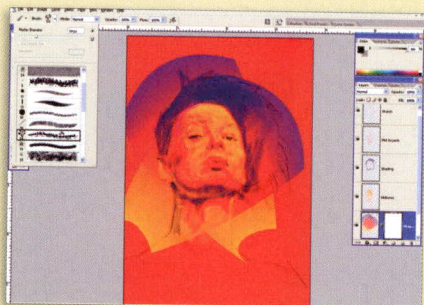
14 Duplicate and merge

Set the Opacity of this layer to 55%. Now duplicate this layer (Ctrl+J), and return to Edit>Transform>Rotate. Rotate this duplicated layer a little way clockwise. Merge the two shape layers together via Layer>Merge Down.



15 Wet work

Add a layer mask to this merged layer via Layer>Layer Mask>Reveal All. Choose the Brush Tool and click in the Brush Picker. Hit the right-pointing arrow and load the Wet Media Brushes. Scroll down the thumbnails here and choose Rough Dry Brush. Set the Brush Opacity to 50% in the Options bar.



16 Add texture

Ensure that your Foreground colour is black and paint roughly over the face with this brush onto the Layer Mask to add a little texture to the background.



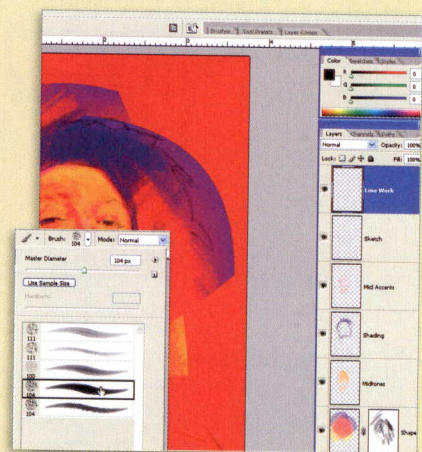
17 Head for the blend

Choose the red-filled layer and add a new layer (Ctrl+Shift+N). Set the Blending Mode for this layer to Hard Mix. Choose a bright orange for the Foreground colour. Roughly paint with the same brush at a larger size behind the girl's head and shoulders to create more textural interest.



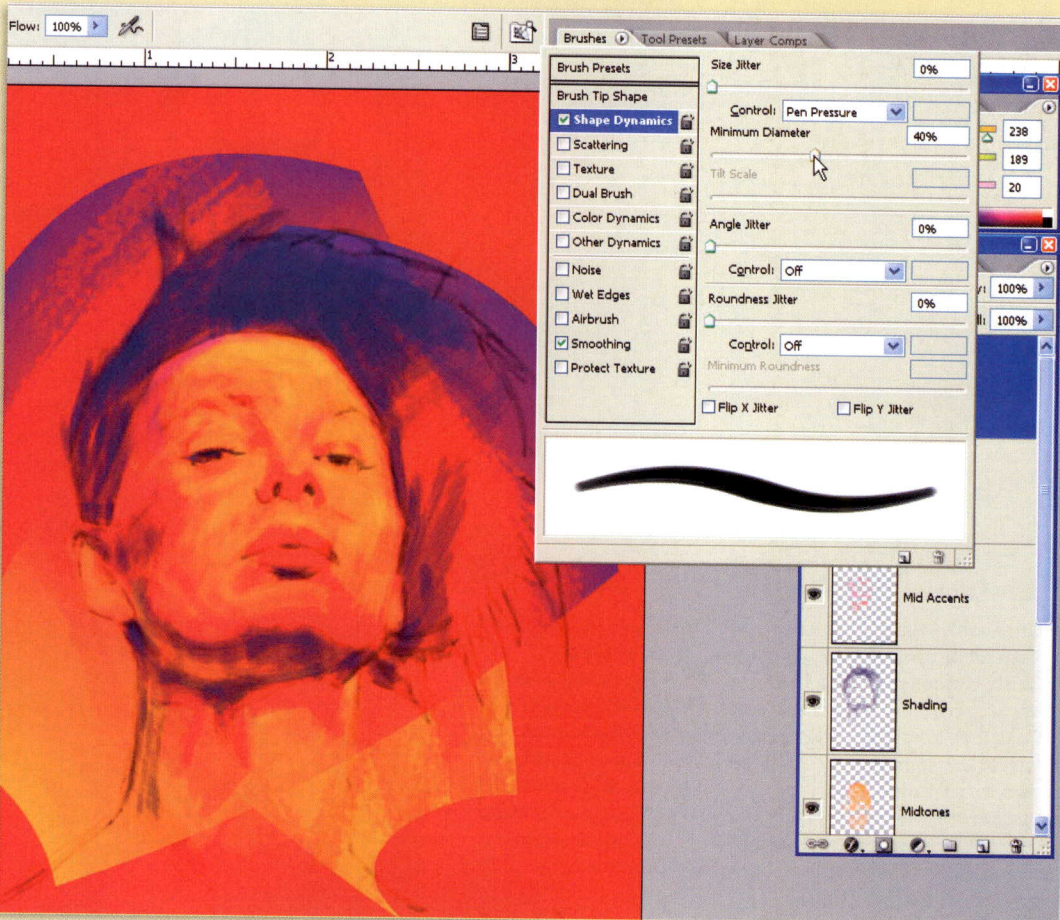
18 Line up

Now for some defining line work. Add a new layer and drag it to the very top of the layer stack. Name this layer 'Line Work'. Now choose the Brush Tool. Click in the Brush Picker and load the Thick Heavy Brushes set. Choose Smoother Round Bristle from the brush thumbnails. Reduce the Brush size to around 10-15 pixels.



19 Pile on the pressure

Set the Brush Opacity to 100% in the Options bar. Hit F5 to display the Brush Options and click the Shape Dynamics category. Set the Minimum Diameter slider to 40% and set the Size Jitter control to Pen Pressure, giving your tablet a bit of the action. Ensure that your Foreground colour swatch is black. We'll use this brush in step 21 to stroke paths.



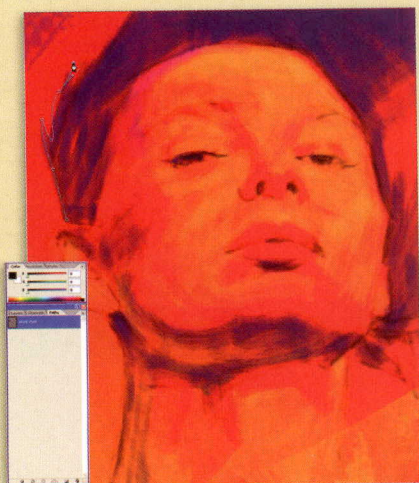
Path to success

Creating Paths with the Pen is a fantastic way to create flowing lines. In this project we use the Pen to add a framework of key lines to the image. The key here is to draw a collection of short paths around the outline of the figure. It's the usual Pen technique of clicking and dragging to create smooth curves. Bear in mind that if you need the path to take a dramatic change in direction, such as here at the tip of a point, hold down the Alt key on the keyboard to chop off half of the curved point before drawing the next section of the path. Stroke each section of path separately before drawing the next.



20 Create a path

Choose the Pen Tool from the toolbar. In the Options bar choose the Paths icon (the middle of the three icons on the left). Also, select the Add To Path icon. Make sure that you're working on the Line Work layer and hit the tab for the Paths palette. Now, with the Pen Tool, begin to carefully draw a path around a small section of the portrait's outline.



"ADD SINUOUS LINES BY DRAWING PATHS - PLACE THEM WELL TO GIVE THE PIECE A FRAMEWORK"

Better safe than sorry

Once you've finished an image, your final move should be to flatten the layers in the PSD image so you can save the finished piece as either a JPEG or TIFF file. But there's a word of caution necessary here: before you flatten the image, it's a good idea to save a version of the image with the layers intact in case you want to return to the original image at some later date to make alterations. You can easily save a layered version by going to Image>Duplicate, followed by File>Save As. Make sure to save the layered file as a PSD file, and give it a distinct title. Now close this duplicate image and return to your original file for flattening.

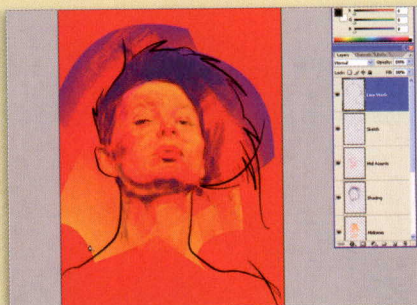
21 Brushwork

Once the short section of path is complete, right-click the current work path in the Paths palette and choose Stroke Path from the sub-menu. In the Stroke Path dialog, check Simulate Pressure and choose Brush for Tool. The path will now be stroked with the brush we set up earlier. Before moving on, click away from the Work Path in the Paths palette.



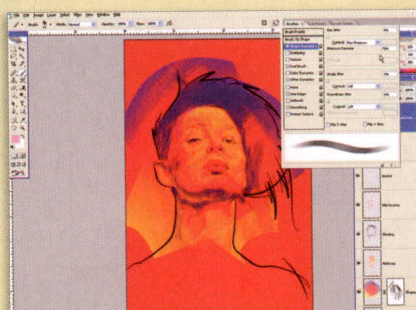
22 Adding lines

Continue to add more sinuous lines by drawing paths around the edge of the head, stroking each one separately as you go. You can use as many or as few of these as you like, but try to place them well to give the whole piece a framework. For more help on drawing and stroking Paths, refer to the 'Path to success' boxout on page 219.



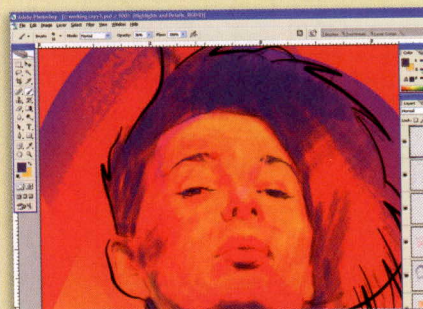
23 Now for the highlights

Add a final new layer to the image, naming it 'Highlights and Details'. Load the Wet Media Brushes set from the Brush Picker. From the brush thumbnails, choose Oil Medium Brush Wet Edges. Hit F5 to display Brush Options and in Other Dynamics set the Opacity Jitter Control to Pen Pressure. In Shape Dynamics set Minimum Diameter to 75%.



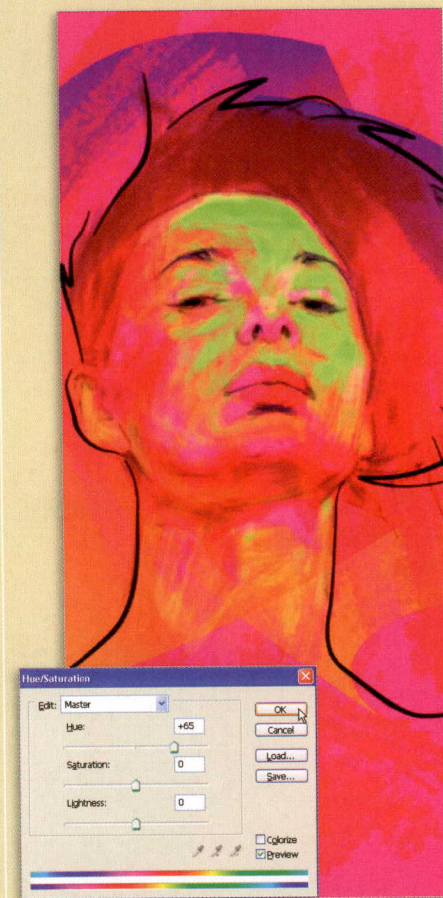
24 Now for the highlights

Add a final new layer to the image, naming it 'Highlights and Details'. Load the Wet Media Brushes set from the Brush Picker. From the brush thumbnails, choose Oil Medium Brush Wet Edges. Hit F5 to display Brush Options and in Other Dynamics set the Opacity Jitter Control to Pen Pressure. In Shape Dynamics set Minimum Diameter to 75%.



25 Get moody

At this point, the great advantage of painting in Photoshop rather than real-world painting is that we can modify each part of the painting independently of the others. You can now use the Image>Adjustments>Hue/Saturation set the Hue slider, you can completely transform the mood and appearance of the whole image.



Si Clark

Si's interest in illustration began whilst he lived in America around the age of eight: "I got into comics and basically just started copying the characters."

His first commissions came whilst at college: "One was from a friend who wanted me to do a painting for her and the other was from a tutor who got me involved in illustrating for a product called an Ear Cone for a medical supply company. It's a very strange device that you put in your ear and light the end. The heat sucks out the ear-wax. Nice." Si began his professional training with a one-year foundation course in Cheltenham where he specialised in illustration and realised he'd found what he wanted. After travelling for a year he continued his study at Bournemouth Arts Institute for a BA Illustration degree: "It was quite possibly the best three years of my life. I didn't really have an individual style to my work so in the first year I experimented with every type of medium possible. My style just kind of developed over the course of a few projects. It was when I stopped trying to find my own style that it happened." Si gained skills in numerous design and animation programs and graduated last year with a First Class Honours degree.

Photoshop plays an integral part in Si's designs. "The ability to put everything on separate layers and adjust every aspect of each individual piece is really invaluable to me. I've really got into texture at the moment and have been trying to use more painted backgrounds, but these are still all manipulated in the program. My latest pieces seem to have more and more layers. I think the last one had over a hundred." Si has plenty of new projects under his belt including work on the *Blaze and Lionel* show and an animated pilot show for a potential cartoon sketch show. "I'm basically always working, and as soon as things get a little bit quiet I'll get an email from somebody wanting me to do some random project. That's why I like working freelance, you never really know what you'll be working on next."

If you're interested in seeing more of Si's work you can check out his character designs at www.mojizu.com. "It's an amazing character design website where you upload your designs and people vote for them. There's a really good sense of community there."

www.si-clark.co.uk



TIME HAS MOVED ON, YET YOU'RE STILL THE SAME: "This is a recent image where I used loads of layers to build up the texture. Most elements are hand-drawn or painted but all are coloured and edited in Photoshop"



NIGHT OF THE LIVING DEAD: "Comprised of hand-drawn elements this image was coloured and arranged in Photoshop"

AND THE PLOT THICKENED...: "For some images I kind of know what I want but might not be totally sure, so I quickly sketch some ideas into the program using a graphics tablet to figure out how it'll work"



BUILD A PIXEL TOWN

Learn the theory and techniques behind isometric pixel art then use this to create your own pixel town

BY GARY J LUCKEN

Pixel art is cute, compact, colourful and beautiful to look at. It's also very time-consuming to create and adheres to a strict set of rules, which requires a large amount of dedication and patience.

Pioneered by the videogame artists of the last 20 years, pixel art has grown into a valid illustration medium. It's a modern art form, but it also has a nostalgic feel that few recent art styles can lay claim to, bringing back memories of late nights in front of the Super Nintendo for a whole legion of 20- to 30-somethings. The pixel is currently relegated to the handheld and mobile gaming market while 3D games wow the crowds on the next-generation of videogame consoles. However, with the success of artists like Eboy and

Army of Trolls, the pixel is enjoying a renaissance as a new form of illustration. Isometric pixel art can create wonderfully busy scenes that you can stare at for ages and still not notice all the finer details and, of course, it can be used to make sprite-based videogames and animated GIFs. It's also perfect for website design as its low colour count makes for cool-looking images with small file sizes.

In this tutorial we will explain some of the theory and rules behind isometric pixel art and then take you through the stages to create your own buildings. Hopefully you will be able to take this knowledge and create your own detailed pixel art cities. Pushing pixels can be very time-consuming and requires a great deal of patience, but it can also be one of the most rewarding and addictive art forms there is. If you can scale the steep learning curve you'll be creating your own striking pixel art in no time.

Although this project is done in ImageReady, you can follow the tutorial in Photoshop – just ensure your resolution is set to 72dpi, not 300dpi.

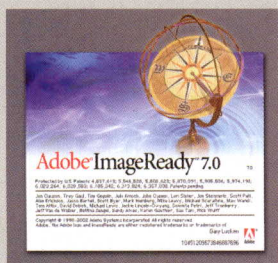


OUR EXPERT Gary J Lucken

Gary J Lucken is a videogame-obsessed North London-based artist who specialises in pixel art. He's influenced by the golden age of sprite-based gaming and is the creator of pixel wonderland www.armyoftrolls.co.uk.

"IT'S SOMETIMES JUST AS IMPORTANT WHERE YOU DO NOT PLACE A PIXEL AS WHERE YOU DO PLACE ONE"

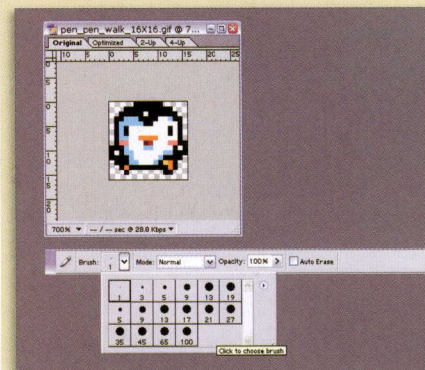
Pixel art programs



The artwork in this tutorial was created in Adobe ImageReady. It has all the functionality of Photoshop, but restricts you to a 72dpi workspace that is perfect for pixel art. That's not to say it's the only program to create your pixel art in – even MSPaint that comes with Photoshop is perfectly adequate to create pixel artwork. Some other programs that are perfect for pixel art are: Promotion: <http://cosmigo.com/promotion/index.php> Graphicsgale: www.humanbalance.net/gale/us Paint Shop Pro: www.corel.co.uk

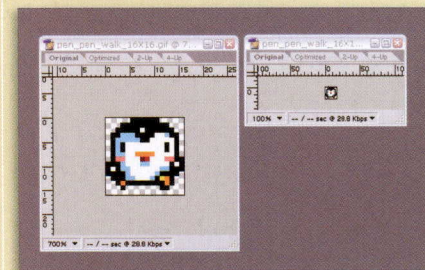
1 Setting up

Create a new Photoshop document, making sure the resolution is set to 72dpi and not 300dpi. Then select the Pencil Tool and choose the smallest brush size, making sure anti-aliasing is turned off (pixel art does not use anti-aliasing unless it is done by hand). All pixel art is created at 72dpi – this is why Adobe's ImageReady is such a perfectly suited environment for creating pixel-based artwork.



2 A new view

When you create pixel art you will work with a zoomed-in view most of the time, but it does help to also see what your creation will look like at 100% per cent. To do this in Photoshop go to Window>Arrange>New Window For – this will make a duplicate view of your image. Leave this sitting to the side as you work.

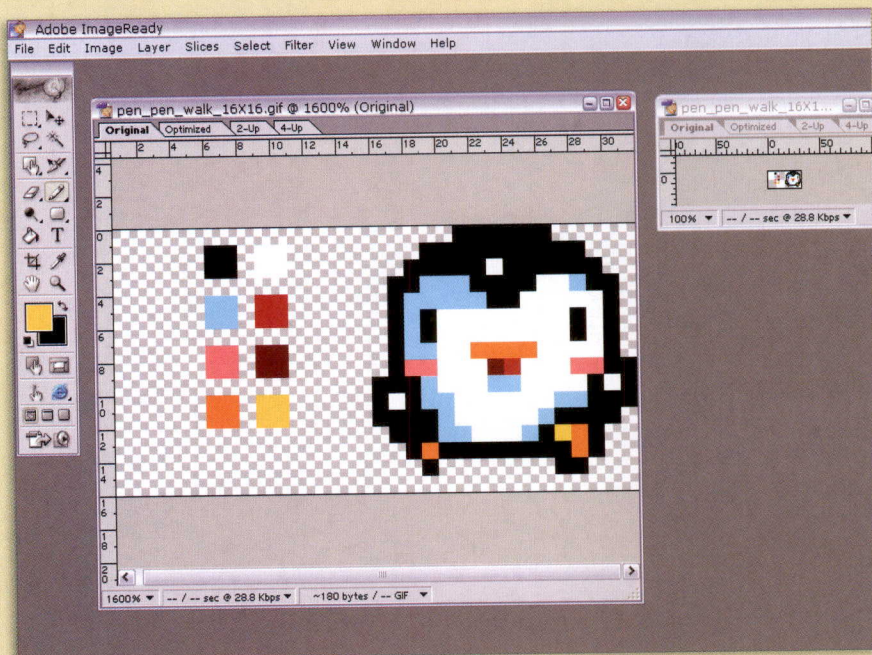


3 Colours!

Some people find it helpful to create a palette of colours next to their image, which can aid colour choices making it quick and easy to switch between hues. All you need to do is place a block of colour next to your image as you use each new shade – this helps to keep track of the hues you're using when working on colour-restricted videogame pixel art.





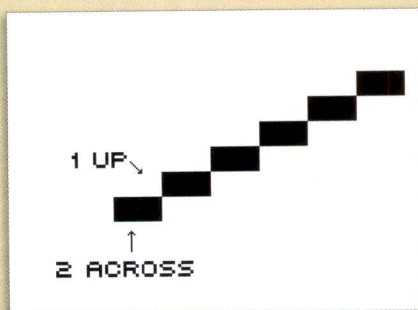


4 Get closer

Zoom in close to your pixel art – this way you can concentrate on the close-up details. Remember, you also have the 100 per cent view to one side so can see if your art is heading the way you expected at any time. Pixel art differs from conventional art because you are massively restricted to a limited number of squares and colours with which to create your images. It's sometimes just as important where you do not place a pixel as where you do place one.

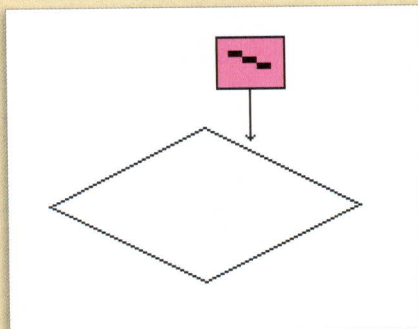
5 Along and up

A traditional hand-drawn isometric viewpoint is based on a 30-degree angle, but due to the nature of the computer screen it cannot display a line of this angle smoothly without anti-aliasing, which we don't want. Isometric pixel art is created at an angle of 25.565 degrees, so the easiest way to draw a line at this angle is to draw two pixels along, move one pixel upwards then draw two more pixels across and so on until you have a slanted line.



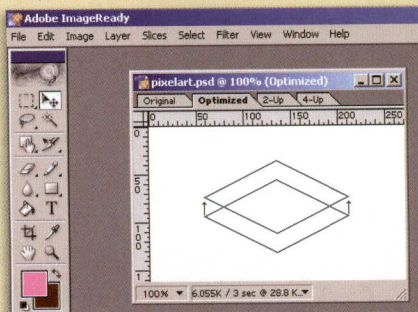
6 An isometric cube

First we need to lay down the foundations of our pixel city. Take the Pencil Tool and create a square by drawing two pixels along, moving one pixel up and then two along. Once you have a line that is about 30 steps long you can duplicate it then flip it to make the other sides of your square. This saves time and means that you do not have to hand-draw every last pixel.



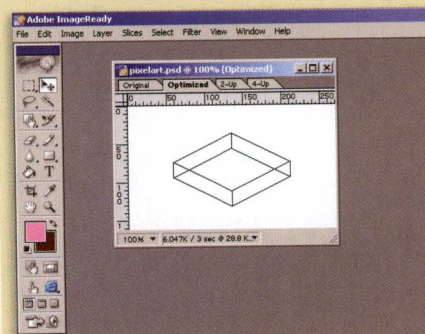
7 Square dealing

Now you have your pixel square, duplicate it into a new layer and then you can place this wherever you want. The higher you place it, the deeper the cube will be.



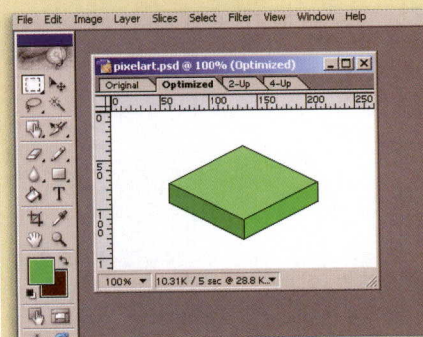
8 Join the corners

You should now have a top and bottom to your cube, but we still need to join up the edges. With the Pen Tool, join each bottom corner to its corresponding top corner. Once you have a completed cube, link the layers and flatten them using Merge Layers.



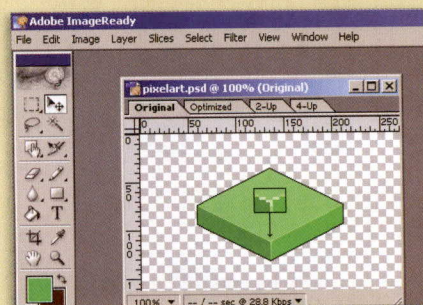
9 Adding colour

Now we need to add some colour to our cube. Select a light green colour and fill in the top section of the cube with the Fill Tool, then tidy up any leftover black pixels. Now choose a darker green and fill the right-hand side, then fill the left-hand side with an even darker green.



10 Highlighting edges

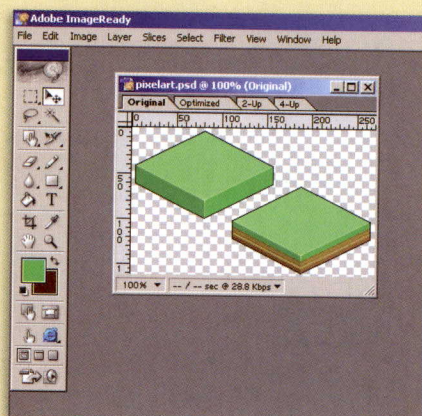
You can get a nice effect on your cube by highlighting the edges. To do this choose a lighter green than the colour you filled the top of the cube with and colour each pixel along the front edge in this lighter colour (also colour the front corner of your cube). This technique is used often in isometric pixel art, as it softens the colours and creates a nice edge effect.



"YOU CAN GET A NICE EFFECT ON YOUR PIXEL CUBE BY HIGHLIGHTING THE EDGES"

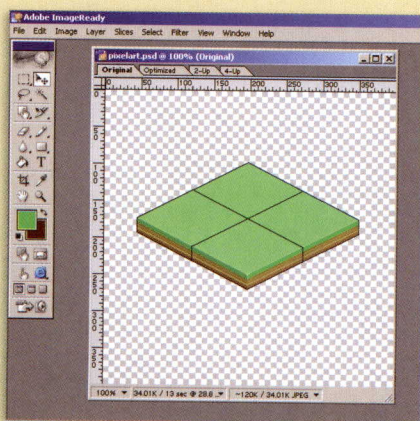
11 Down and dirty

As this green cube will form the base of our city's foundation we have coloured the bottom section brown. To do this, select a nice earthy brown and pixel along the centre of the front of your cube (remembering the two along, one up rule). I have added a few more tones to give it an earthier look.



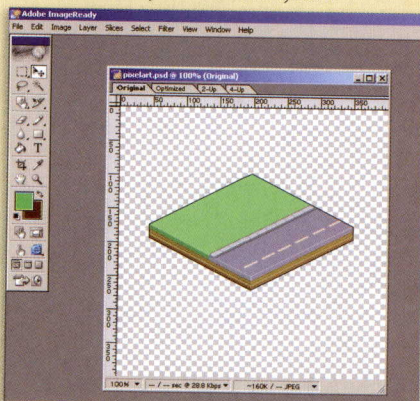
12 Joining the tiles

Duplicate the foundation and place the cubes next to each other to make a larger ground area. For the purpose of this tutorial we have kept things simple with just four cubes, but you can keep creating new ground tiles until you are happy with the size of your foundation.



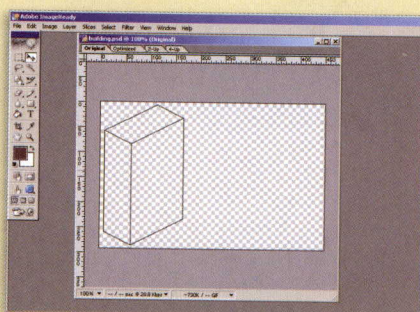
13 Road trip

Create a new layer, choose a grey colour and draw a line using the two along, one up method until you have what looks like a thick grey line. This is our road tile. Notice we have also created a kerb and placed road markings on the road. Experiment with the techniques you have learned to make your own road system.



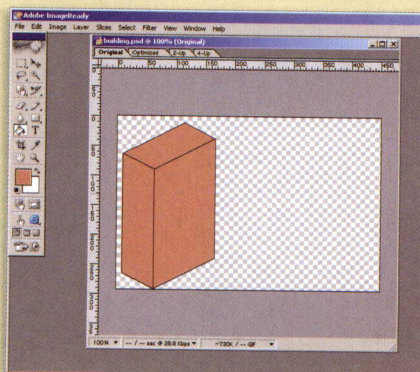
14 Building block

Now let's create a building. First draw a square as we did in the first stages of the tile tutorial and then duplicate and raise the second square to the desired height of your building. Remember to join the edges as before.

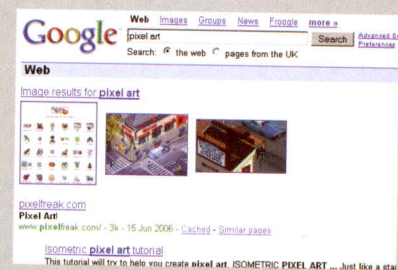


15 Basic colour

Join the edges with vertical lines, Merge layers and fill in the building with your chosen colour. Remember that many of the objects in isometric pixel art can be created by joining lots of smaller squares together.



Internet ideas



There are lots of great pixel art sites online, all with their own unique style. It's great fun and can be very inspiring to click through these colourful websites:

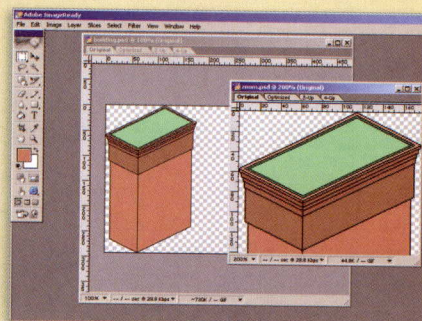
- www.armyoftrolls.co.uk
- www.kennethfejer.dk
- www.eboy.com/eboy
- www.adamtierney.com
- www.spriteart.com/main.html
- <http://finalredemption.com>

The pixelopolis forums are full of very talented and helpful artists, just stick to the rules of the forum address below and you'll get all the help you need.

- www.pixel-arts.org/pixelopolis/index.php

16 Adding the roof terrace

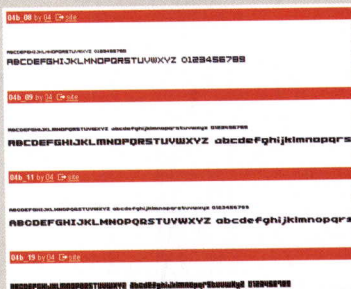
Our building isn't very interesting as a plain rectangle, so let's add a more interesting roof. The roof section is created from lots of different-sized squares, which are just thinner/wider versions of the original buildings. Create any details like this in new layers, move them around until you are happy with the results, then merge all the layers.



"IF YOU CAN SCALE THE STEEP LEARNING CURVE, YOU'LL BE CREATING YOUR OWN STRIKING PIXEL ART IN NO TIME"

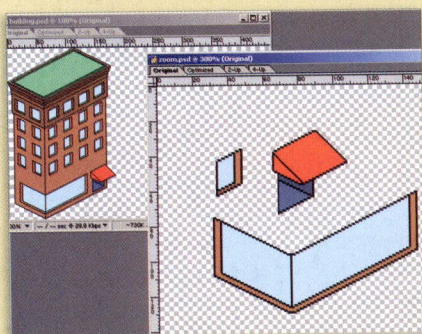
Bitmap fonts

When dealing with type in pixel art, it helps to have a selection of bitmap fonts. A bitmap font is a font specifically created to be viewed on screen. It is made from pixels with no anti-aliasing as opposed to a true type font, which is made up of lines and curves and is typically used in print. Many people refer to bitmap or pixel fonts as 'screen fonts', and if you want to use type in your pixel art illustrations then a bitmap font is a must. You'll find all the bitmap fonts you will ever need here: www.dafont.com/bitmap.php.



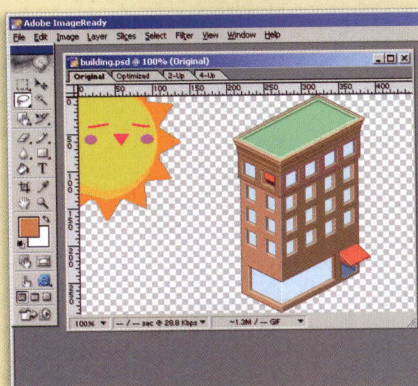
17 Windows and doors

Every building needs windows, so let's create some. Study the pictures below and try to recreate the windows and doors. There's no need to stick to the exact size, as a little variation can be a good thing. Again, create them on a separate layer and then duplicate the windows until you have as many as you want.



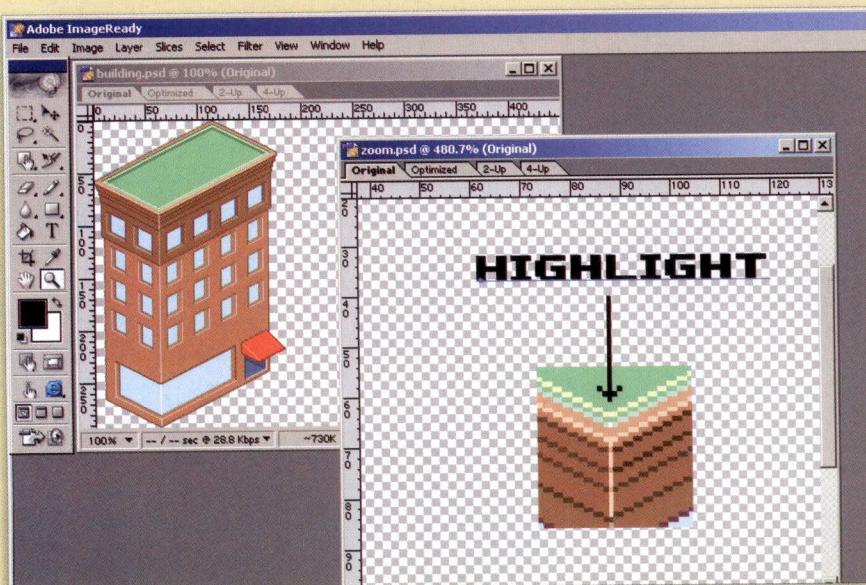
19 Shady dealings

See the big happy sun? Well that's our light source for the building. Taking this as the source of the light, re-colour the surfaces of the building. The left side will catch the light, while the right side needs to be much darker.



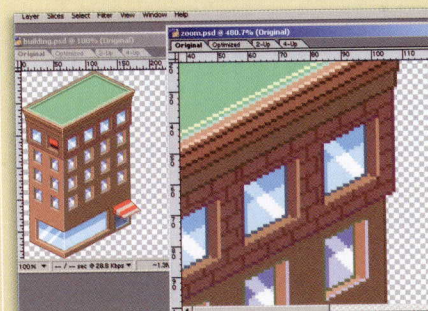
18 Define and outline

Using a similar method as we explored in the first part of the tutorial, we have highlighted the inside edges of the building, those within the black outside outline. Also notice how we colour the black outline a darker shade of the main colour. This really helps to give your pixel art a unique look, as sometimes the black outlines can be very harsh on the eye.



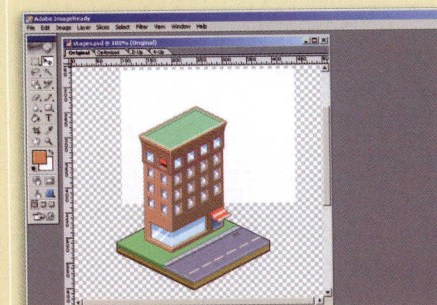
20 Bricking it

Using a darker shade we have created brickwork on the top of the building – with a little practise you can add all sorts of textures to your pixel art. A good tip is to draw a small square of your texture and then map this to your building by copying and pasting it using layers.



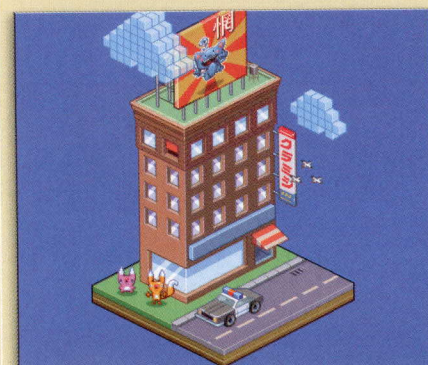
21 Put it all together

Now that we have the basics of our building we can place it on the foundations we made earlier on – simply open the layer that contains your foundations and then drag or copy it into the building document and place it where you think it looks best.



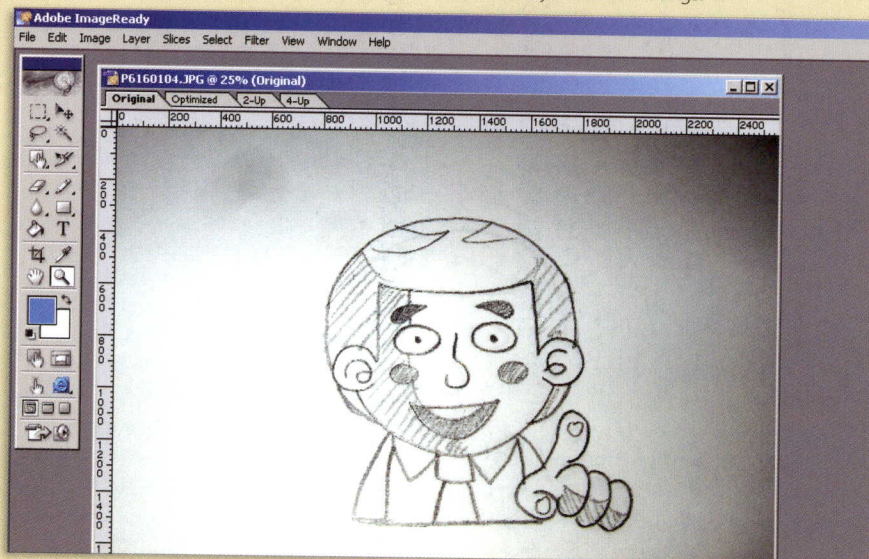
22 Adding detail

This is just an example of what you can achieve with pixel art; below you'll see that we have spruced up the building with some signs, a police car and a few characters standing outside. After a while you will start to have a large amount of elements you can use for future images, so remember to build your pixel library by saving the individual elements in separate files.



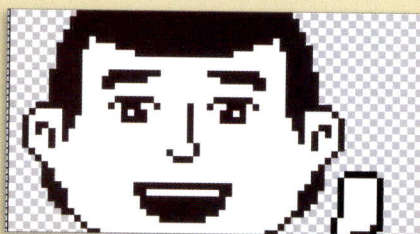
23 Creating Mr Pixel

To create the Mr Pixel character portrait, we first did a quick pencil drawing and scanned it in. Try to draw your character as close to actual size as possible as this will make it easier to pixel over – there's no need to worry about too much detail either, as it will just confuse things.



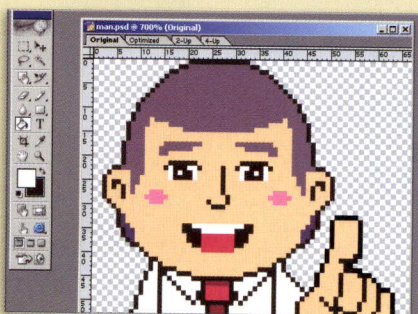
24 Create the outline

Create another layer above the original scan and pixel over the top, picking out the outlines and finer details. Try to keep things neat and tidy, but don't worry too much as you can always neaten things up later. If you want to you can copy and paste elements to keep things symmetrical (as you can see both eyes are the same just copied and flipped).



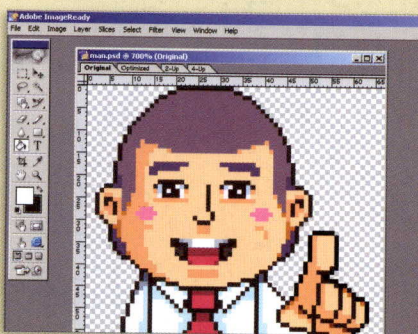
25 Colouring him in

Once you have your basic outline, start to fill large areas with your chosen colours. For this you can use the Fill Tool, just make sure that Anti-aliasing is unchecked and that Tolerance is set to 0. Then fill away, colouring in large sections with your chosen tones.



26 Give him some shade

Now let's get some shading on Mr Pixel. Choose a light source and darken the side of the face opposite to where the light will hit. Try to avoid using greys or variations of colours with more black in them – as you can see from the picture below we used a blue to shade the darker areas of the white shirt, this helps to get a bright colourful effect.



"ONE GREAT WAY TO LEARN PIXEL ART TECHNIQUES IS TO STUDY THE MASTERS"

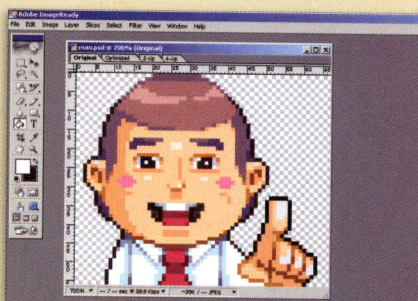
27 Highlighting Mr Pixel

Once you have shaded your character you can start to add highlights, but notice how we haven't gone over the top with the highlights. Using them sparingly can produce a much better effect than getting too carried away.



28 Finishing touches

Now that we've shaded and highlighted our character, it's time to finish him off. Try to remove any remaining black pixels that fall inside the main outline, and notice how instead of the black outline of the eyes and nose we have used a darker skin tone or a similar shade. Now Mr Pixel is ready for action. ■



Pixel art for print



All pixel art is done at a screen resolution of 72dpi, but artwork for print is normally supplied at 200-300dpi. If you produce pixel-based artwork for print the printers may ask for your file to be at a high resolution. There is really no need to up the resolution of pixel art but you can do this in Photoshop by going to Image>Image Size then select Nearest Neighbor from the resample image drop-down menu. It's safer to up the res by multiples of 72dpi, for example 144dpi, 288dpi and so on.

DRAWING MANGA

Learn the ins and outs of creating Manga art with impact from a professional videogame artist well versed in character design **BY HAYDEN SCOTT-BARON**



ON THE DISC

If you're confident enough to draft up your own sketch you can make your own original Manga art from scratch. Alternatively, use the 'aps_manga_sketch' file on the free CD as a guide.

OUR EXPERT

Hayden Scott-Baron

Hayden Scott-Baron is a professional videogames artist, specialising in character design. He is the author of *Digital Manga Techniques* and *Manga Clip Art*. Hayden is a founding member of Manga group Sweatdrop Studios and has produced a number of Manga-style comics. www.deadpanda.com

In this tutorial, we will be creating an illustration of a Japanese girl in traditional kimono dress.

The cherry-blossom trees seen in the background are known as 'sakura' and represent the coming of spring in Japan. We were keen to use soft colours throughout the image to maintain a romantic and sentimental feel of a softly lit afternoon in Japan.

Drawing in a Manga style is generally a very personal and subjective thing. There are so many different styles encompassed within the look of Manga, with a few commonalities throughout. If

you're new to drawing Manga it will help you to find example images and refer to these as style guides. The style we're using here uses relatively realistic proportions but still captures the look of Manga thanks to the simplification of facial details, line work and colouring methods.

Using Photoshop for this illustration makes it possible to break the image into different elements, such as line art, base colours, shading and patterns. The distinctive flat colours of a Manga-style image such as this benefit greatly from this level of control. It is also important to be able to easily colour the line art.

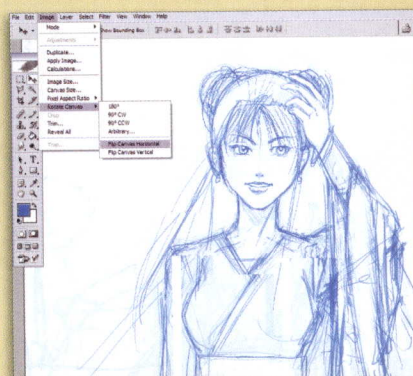
1 Sketch it out

This image is being sketched directly into Photoshop, but you can, of course, draft the character on paper first and then scan in the image. Using a coloured line such as blue helps the sketch lines stand out more from the black when coming to ink the finished picture.



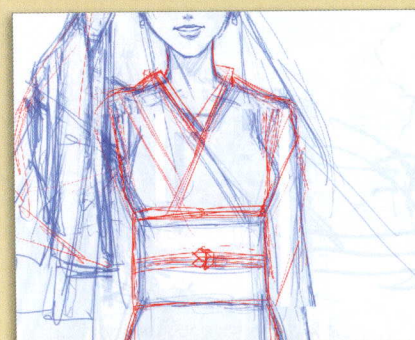
2 Check for errors

Almost all errors with an image become painfully obvious to the artist when the image is flipped, and if you can fix the image so that it looks correct facing both directions then you have probably got a high-quality illustration. Most artists are too afraid to see their image flipped, but it is worth doing to spot the flaws early on.



3 Add definition

It can sometimes be useful to add more to the sketch, but without the effect of making the sketch more complicated to make out, leaving the air of simplicity. Here the kimono area is being redrawn with a contrasting colour. This will help to effectively define certain areas of the image and correct the drawing. It will also act as a stopgap between the sketch and the inking.



4 Start inking

Fade the Opacity of the sketch layer and then begin to produce line art on a different layer. You may wish to apply the layer lock to your sketch by clicking the padlock icon to ensure you don't accidentally do any inking on this layer during this stage.



**"THE ERRORS
BECOME
OBVIOUS
WHEN IT'S
FLIPPED"**

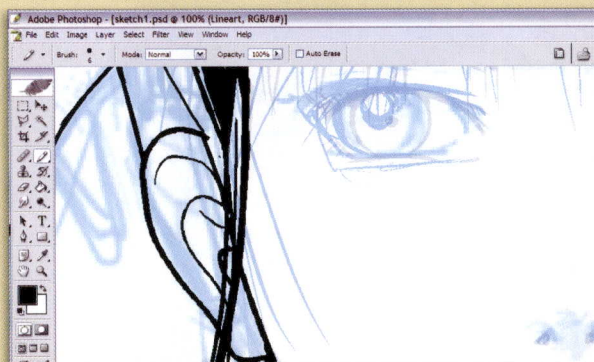


Coloured lines

Introducing some colour to your line art can really help the overall look of an image. It can even make the line art appear thinner and more complementary to your overall image. If you have your lines cleanly defined on their own layer you can simply lock the Opacity, set the Blending Mode to Normal and paint whatever colour you desire on the line art layer without fear of disturbing the rest of the image.

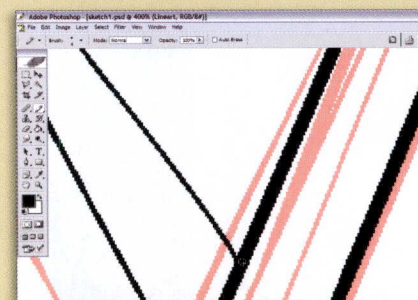
5 Pen and Eraser

This may seem as though it produces blocky, pixelated lines but it actually creates fantastically smooth lines as long as the DPI of the image is high enough. Working with aliased artwork such as this also makes it much easier for colouring and selection of areas. Tapping the B and E keys to swap between Pencil and Eraser can speed up this process too.



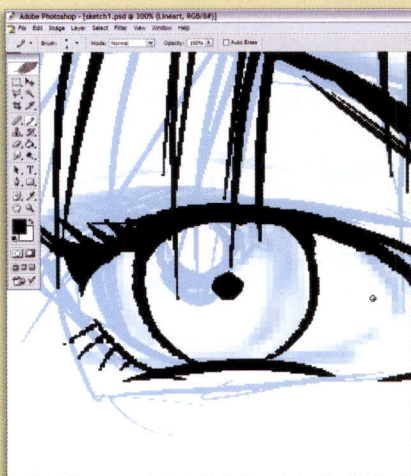
6 Pencil sizes

Adjust the pencil size with the '[' and ']' keys to maintain a clean and crisp illustration style. Generally a thicker line will be used for the outlines of a character and then a thinner line is used to show details, folds and overlaps on the surface. For example you may use an 8px wide brush for the outline of a garment and then a 4px wide brush for details and seams on the fabric.



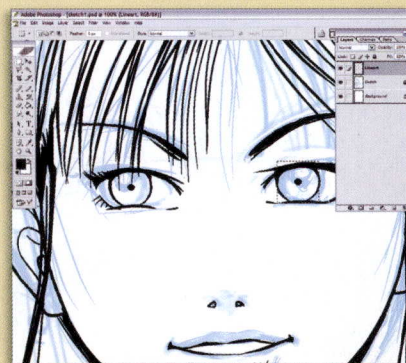
7 Working on the eyes

One of the most common aspects about drawing eyes in Manga style is that the sides of the eye are not actually defined with the pen, but rather they are left open. At first this may seem somewhat odd and, certainly, unrealistic but you should see that it will help to make the eyes seem more vibrant and blend neatly with the face.



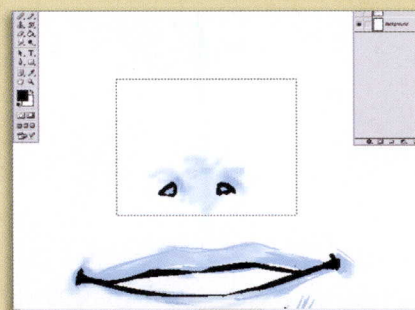
8 Checking for differences

It can sometimes be helpful to use the square area Marquee Tool at this stage in the process to check that the eyeballs and general eye areas are the same size. If one eye is larger than the other it is worth adjusting now before it is too late.



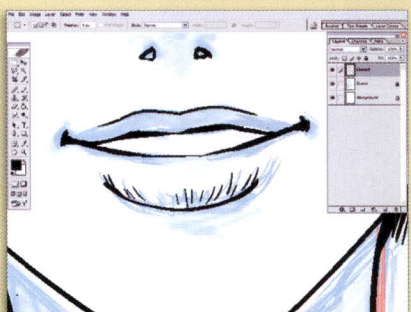
9 Avoid too much definition

The nose on a Manga character can quite often be defined extremely simply, with some artists opting for incredibly small mouths and dot-like noses, and some others avoiding drawing the nose at all from certain angles. With this picture the nose will be defined more with shading, so just drawing nostrils will be sufficient in this case.



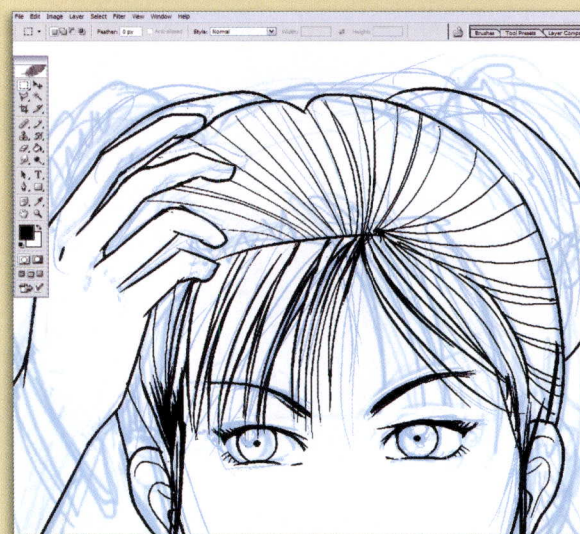
10 Mouth and lips

This image has a little more lip definition than most Manga-style artwork, but even still it is helpful to avoid joining up the lines completely. The small gap on the bottom lip shows where the teeth start to touch the lip, and it softens the definition of the mouth.



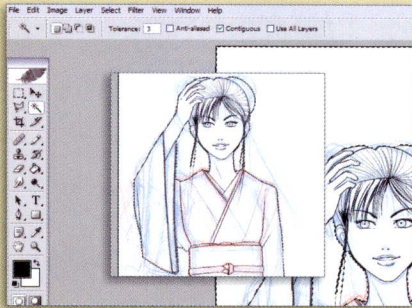
11 Draw the hair

First, lots of individual strands are drawn falling down from the hairline, and then add lines to represent hair pulled backwards across the scalp. Select the area of the head you wish to add hair detail to, as this will help your lines stay within this area. For the hair on the top of the head thin lines are drawn outwards in an arc from a central point.



12 Selecting the image area

Now the line art is ready, it's time to block out the colours, but first it is helpful to create a Layer Mask to keep colours within the outline of the image. Use the Magic Wand Tool with your anti-alias set to 'off', all layers 'on' and contiguous set to 'on'. Select the areas of the image 'outside' of the main line art and then invert the selection.

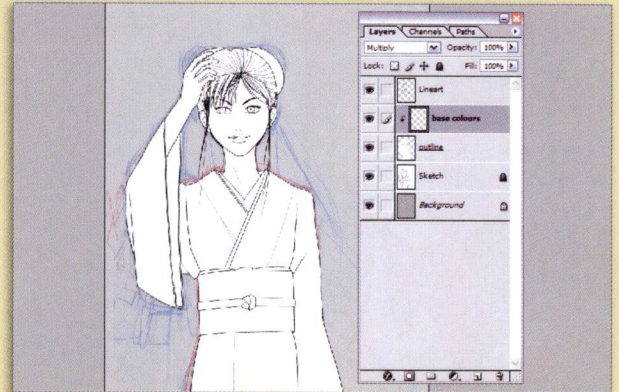


13 Creating a silhouette

Create a new layer and fill it with any colour (press Cmd/Ctrl+Del to block this out with the Background colour), then lock the Opacity of the layer. Or, define the area as a mask and place your base colours on this. This is to set the area for colours to be applied without area selection.

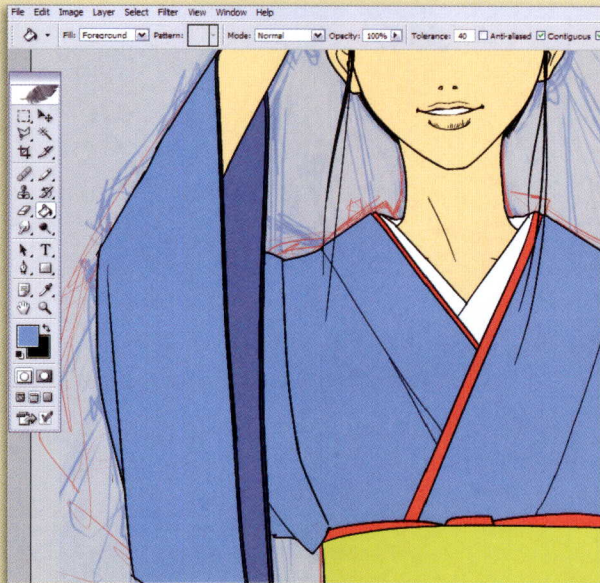
14 Clipping Masks

Create another new layer with Blending Mode set to Multiply and link the layer to the template layer with a Clipping Mask. Hold Alt and click the line between the two layers to create a mask. For this layer, and all others above it if you apply a Clipping Mask, you don't need to worry about colours bleeding beyond the line art area.



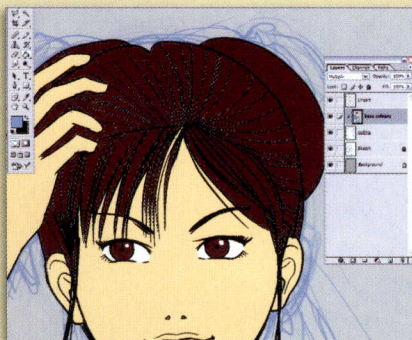
15 Applying base colours

Block out the basic colours for the image using the Paint Bucket Tool. You may need to switch to the Pencil Tool in order to manually fill in areas where the line art doesn't join up completely, or simply to block gaps in the line art.



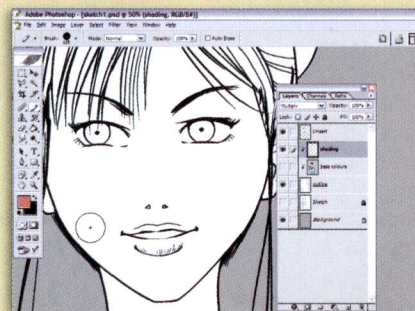
16 Filling in colours

For areas of detail it's useful to select the entire area with the Marquee Tool and then start deselecting unwanted areas. This is much faster than filling in each area individually and ensures that no small areas are left uncoloured.



17 Creating a layer for lighting

In Photoshop you can work shading independently of colouring. This makes it possible to ensure that the image has realistic lighting and all areas receive apt shading and shadows. Create a new layer for shading with the Blending Mode set to Multiply and hide the base colour layer.



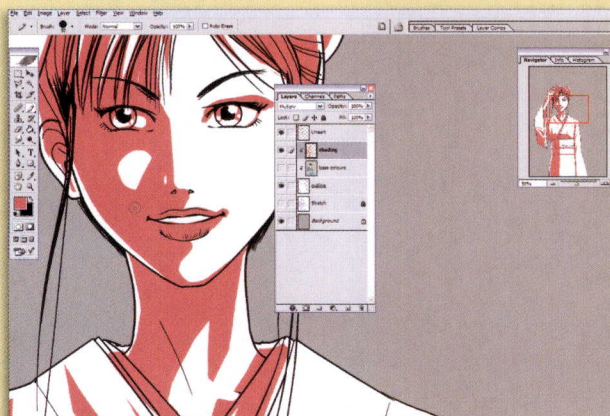
"THE NOSE ON A MANGA CHARACTER CAN QUITE OFTEN BE DEFINED EXTREMELY SIMPLY"

Clipping Masks

You will find that an excellent way to speed up production of a character image is to use a Clipping Mask. Once the opaque area is defined for the outline of the character you don't need to worry about colours, shading or details leaving this boundary. It also has the effect of leaving you free to do things like additional masks or selections and will dramatically reduce the sheer amount of work that is necessary when adding more layers.

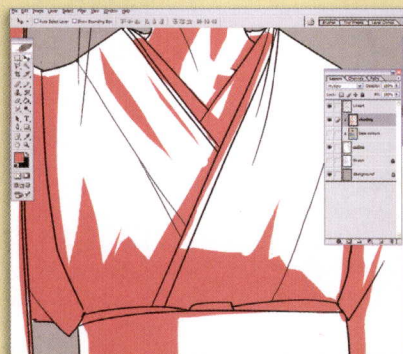
18 Drawing in the shadows

Using a deep pink tone and the Pencil Tool, shading is added to the character assuming a light source from the top-right of the image. Shadows are cast from the overlapping parts of the body, and the face receives more definition from the areas around the nose, lips and eyes.



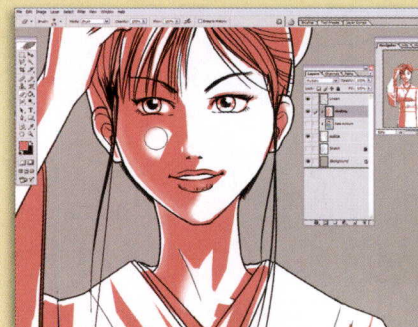
19 Define the fabric

Particular attention is paid to the folds in the fabric, introducing lines and detail that are not present in the line art itself. A kimono is made of relatively heavy and layered material, so folds will be large, chunky and boldly defined.



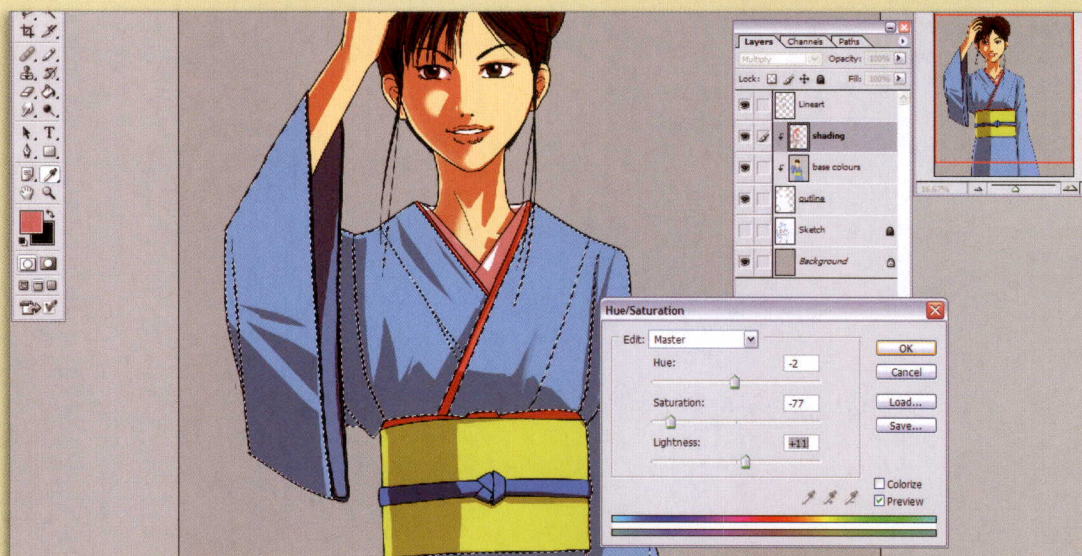
20 Soften the shading

An Airbrush is now used on some small areas of the image to soften the lighting slightly, such as around the nose, cheek and chin of the face, as well as around the base of the neck. This will help to define these areas as being especially soft compared to the fabric and to the hair of the character.



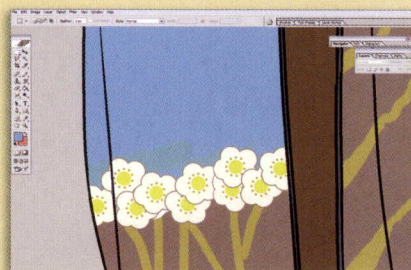
21 Checking your progress

Once you have finished with the lighting you can turn the colour layer back on and see the results of the image with the lighting applied. If you feel the shading doesn't look correct on certain areas of the picture, highlight the area (such as the blue kimono area) and adjust with the Hue/Saturation command until it looks correct.



22 More detail for the kimono

Now we are happy with the shading we can turn off the shading layer and introduce more detail to the kimono design. Here some of the kimono is being coloured grey and then pale yellow vines are being drawn over it. These details are all painted directly on to the base colour layer.



23 Using flowers for decoration

Creating a new document temporarily, a simple flower is drawn on its own. By pasting this along the irregular border between the grey and the blue we have an attractive design. Using Shift+Alt when dragging the cursor makes it possible to duplicate objects on the image quickly, which can be collapsed down to the base colour layer once finished.

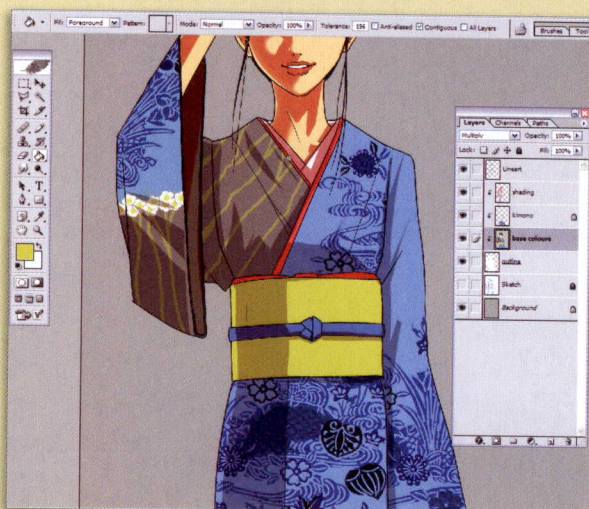
24 Capturing a pattern for the illustration

The main pattern for the kimono is actually taken from some origami paper bought from a Japanese shop. The origami paper is scanned in and the Fill Tool is used to remove texture from the white areas of the image. The paper is then placed on a layer set to Multiply.



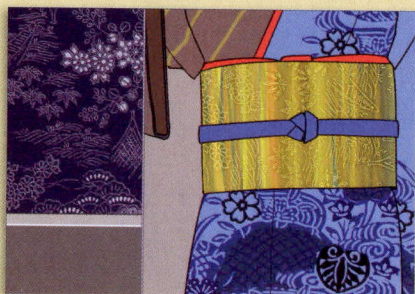
25 Reapplying the pattern

Now cut different sections of the origami paper and then use the Transform Tool to flip and rotate the pattern into position so that it falls in line with the kimono. Some areas of the pattern are erased using the Eraser Tool in order to avoid the pattern ending in an abrupt manner.



26 Adding detail to the Obi

Using the Magic Wand Tool to select the area of the Obi (the belt of a kimono) – vertical stripes of colours with low transparency are drawn all over. This gives the impression of a pattern and variety of colours. Another origami paper design is scanned in, desaturated (to remove colours) and placed over the Obi with a layer set to Overlay. This allows the pale dots to show over the Obi.



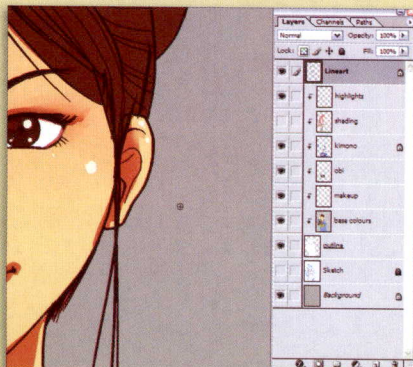
27 Facial detail

Details are added to the face using the Brush Tool and soft brush settings. Details such as lipstick and makeup are added. Some highlights are added to the cheek, nose, lips, eyes and hair to imitate reflective light. In this image highlights are sparse to maintain the softness of the atmosphere.



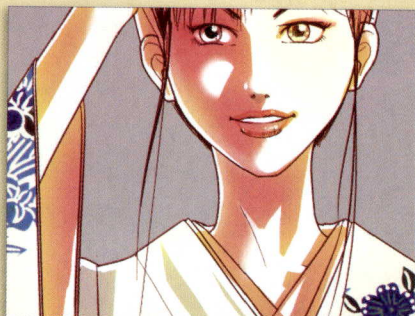
28 Colouring the line art

To complement the hues, colour the line art so that it isn't completely black. The line art is on a transparent layer so it's possible to colour the line art individually by using the 'lock opacity' option and then fill in the black with whatever colour you feel most appropriate. A rich burgundy tone (47100B) is applied to the lines for this image.



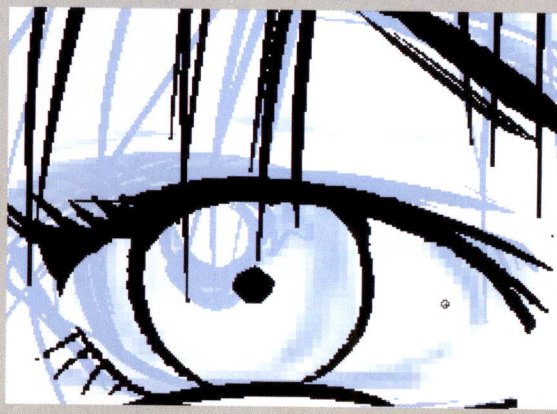
29 Subtle sunlit glow

Now add a soft glow to the image. Select all the areas from the shading layer (by holding Ctrl and clicking on the layer thumbnail), and then invert the selection. Create a new layer and fill in the layer with a warm colour such as FFC479. Set the layer to Vivid Light and apply the Gaussian Blur filter from the Filter>Blur menu. This will give the image a warm glow and complement the colours.



Aliased graphics

It may seem undesirable to use aliased or 'jaggy' lines in artwork such as this, but you should find that it actually makes it considerably easier to work with and that it will generally improve the crispness of the overall result. It is, however, very important that you remember that you must work at a fairly high resolution such as 600dpi when using aliased graphics. If you fail to do this you will find that the pixels will become visible when printed and, it's hardly necessary to say, this is not a desirable effect.



"AN AIRBRUSH IS USED ON SMALL AREAS OF THE IMAGE TO SOFTEN THE LIGHTING"

30 Bringing it together

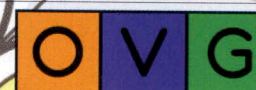
The character is finished – a few simple details are added to the background to complete the picture. The background was achieved using the Gradient Tool multiple times with pink and white. The cherry blossom trees are drawn out with shades of white and pink, and some dull brown branches are added to give the impression of trees.





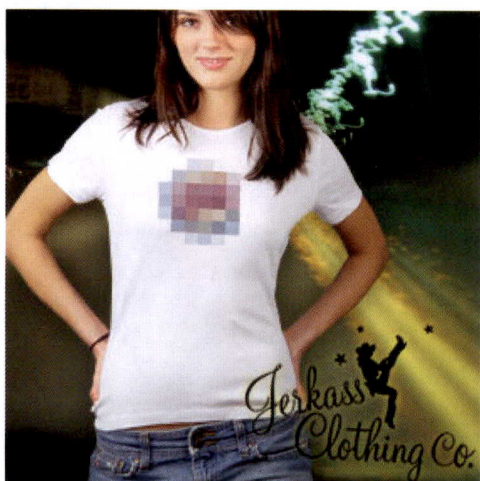
Printing Services

Want to show off your artwork? To maximise exposure, an increasing number of Photoshop artists are seeking out unique printing services to display their labours in more than just a frame



There are literally hundreds of routes Photoshop artists can follow to have art made tangible, but one of the most obvious and heavily subscribed to services is canvas printing. The premise involves the artist sending a digital file to the manufacturer, who prints it onto a canvas, which is then affixed to a wooden frame ready for hanging.

One such company is Berkshire-based Photo Canvas Printing (www.photocanvasprinting.com). Simon Hopkin, owner of the company, says a service like this has wide-ranging appeal for Photoshop artists wanting to print anything from a ten-hour crafted masterpiece to a simple snap of a family member: "As artwork goes, we all have our own tastes and opinions, as such a piece of art does not appeal to everyone. The majority of us, however, enjoy the photos we have taken, or digital images we have created ourselves, because they are individual to us and have a personal meaning. People want to personalise their surroundings with their own creative work, which evokes personal memories or feelings, on a medium that is more tactile and its texture warmer than a photo behind a glass frame." Despite growing interest from the everyday photographer, the art of canvas printing has recently faced criticism with art pundits labelling it a 'commercial fad'. Simon concedes that although this is partially accurate, the demand for canvases isn't waning: "Large stretched canvas prints are very fashionable at the moment, but this kind of service has been around for a few years now. Whilst fashions are obviously temporary, we believe that as this is such a useful service to enable people to create permanent, personal works of art, it should be around for some time to come. From our experience the market is growing, which I believe is partially due to the rapid uptake of broadband and the increasing number of people getting into digital photography and Photoshop. The growth is partially due to fashion and, as with all fashions at some point, canvas prints may become less popular. But I foresee this service maintaining its growth for at least the next four or five years."



BUSINESS MINDED: By combining your design skills with a commercial venture you could rake in the cash

T-SHIRT APPEAL:

Consider getting your work printed onto a t-shirt for the maximum exposure



In this trade there appears to be one particular area of contention between printers, and that is which type of ink should be used. At Photo Canvas Printing Simon is proud of his large format HP printers with specially formulated inks and six-ink HP Colour layer technology. Others in the industry are adamant that the ink printers only coat the surface of the fabric rather than become embedded into the textile.

One advocate of the dye process is Bags Of Love (www.bagsoflove.co.uk). "We use a new deep fibre method of printing where the inks are impregnated deep into the fibres of the canvas and are therefore ideal for stretching," explains the fact sheet on the company's website. "Our process is not old-fashioned common inkjet printing where the ink is sprayed onto the surface and is left to dry meaning it is susceptible to cracking and cannot be stretched without disturbing the dried ink surface."

Bags of Love offers canvas printing, in addition to printing art on bags, books, diaries, blinds, wallpaper, calendars, keepsake tins and photo puzzles. The London-based company guarantees the products will endure for a year and can be ordered in four simple steps. Customers simply decide which piece of art and product they want to combine, and an online form is completed where users detail

specifications and submit the image – the rest is then down to the company. One of the most unique services offered by this website is personalised roller blinds. The art is printed on synthetic fabric that can be seen from both sides of the window. Customers interested in this service should remember that

JUST DOING IT

Photoshop artists sending files to any company for print should check how they want to receive the files; most will requests artists send their files either as Adobe Illustrator 8.0 or earlier EPS files with outlined fonts, or Photoshop files at least 300dpi at the final print size.

If the order is a multi-colour job, customers should make sure they structure each colour on its own individual layer. This is particularly important for jobs that involve screen-printing (used predominately in t-shirt design).

If users are only printing one colour it is common for companies to request lineart-only graphics saved as a 1200dpi TIFF. To save space and ease transfer, zip the file, which will reduce its volume considerably.

“ONE OF THE MEDIA FORMATS TO SEE A HUGE INCREASE IN POPULARITY IS POSTCARDS”

when ordering the price is based on 10cm steps rounding up. Additionally, as there are two ways of mounting the blinds, relief or recess, measuring takes on further complications. Relief mounting, width wise, is where the blind screws to the window frame or facing wall, and stands proud of the wall or frame. You must include at least 5cm in width to house the spindle fittings as well as the blind. However if you crave a recess mount, the blind goes inside the ‘box’ of the window and the precise measurements of this will need to be communicated.

Hanging blinds is one way to get your 2D images into a tangible format, but what about hanging wallpaper? Print2wallpaper, www.print2wallpaper.com, specialises in converting your images in this way. The company requests artists submit a file that is at least 1.5MB for a result that is printed to 720dpi. The art is applied using eco solvent-based inks; these are favoured as they are highly durable.

Another route artists can pursue is the lower cost route of bumper stickers and badges. One such online service comes in the form of Seatthole, www.seatthole.com, who admits: “We want to see your merchandise table filled up with custom t-shirts, buttons and stickers.” The Seattle-grown firm reports to have stamped over 60,000 custom buttons and 100,000 shirts, and offer users templates to make the service as easy as possible to exploit.

CANVAS ART: Get your digital works printed onto canvas and show them off with pride

One of the media formats to see a huge increase in popularity is postcards. It seems that more and more artists are keen to get their work widely spread to potential clients in tangible form, and postcards are one of the cheapest and most suited products for the job. One such firm specialising in printing individualised postcards is www.modernpostcard.com. For this service, the company provides a free colour kit to ensure monitor calibration is in line with the software’s colour values. Monitor calibration is essential for any Photoshop artist, as the images displayed on-screen may not be reflected when in print if your monitor is outputting incorrect colour values. Calibrating your unit seeks to reset black and white points, and contrast brightness and gamma (midtone density). To do this, creatives will need to employ a device such as Pantone’s Huey or ColorVision’s Spyder to accurately calibrate their machines. What is more, many artists may not be aware that images displayed on LCD screens typically appear darker than those on the bulkier CRT counterparts, and as a result are not recommended for preparing print-ready image files.

An upcoming German company known as Spreadshirt has revolutionised the printing industry for Photoshop artists desperate to get their prints onto clothing, but are constrained by the lack of



STICK UP: Stickers, flyers and badges are a low-cost, low-profile way of getting your work out there

finances. "The shop platform, www.spreadshirt.co.uk, lets anyone start their own online shop for free. This is used by artists to create custom apparel and gifts that they can offer through their website," Sarah Falcon, Spreadshirt's UK marketing and development officer informs us. "This is a great solution for designers wanting to offer their work for sale: they create the products, set the commission on the sale, and Spreadshirt takes care of processing orders, stocking goods, customer services and returns."

The service has already established over 100,000 artists. One such designer is Jeremy Kalgreen of Amorphia Apparel (<http://amorphia-apparel.com>) who says: "My dream is to one day be hanging out somewhere and see some stranger walk in wearing a shirt of my design." Angela Lorbach established Jerkass Clothing Co (www.jerkassclothing.com) thanks to the service. "I started creating t-shirt designs for friends in college," boasts the Milwaukee-based entrepreneur. "I discovered Spreadshirt in 2005 and things really took off. They handle of the boring day-to-day business stuff. Which leaves me time to focus on the artwork and let the creative juices flow."

Sarah Falcon claims the rapid uptake of the Internet will only seek to propel the service, which is now looking towards the under-subscribed Asian market. "T-shirt design isn't new, but it's becoming easier to do. The distribution channels have become broader and more democratic with the help of the Internet."

Whatever format your artwork embodies, it's worthwhile remembering to check your system's colour values using calibration software and hardware. Also, if your art contains text it's worth getting a friend to proofread it for mistakes. Finally, once ordered and delivered, you can sit back and admire your artwork in all its glory – whether it's on a mug, a badge, a book, a t-shirt or the wallpaper.



MARKET IT: With the right marketing you can set up your own business based around your art skills

SERVICES

WWW.PHOTOCANVASPRINTING.COM
Photo Canvas Printing specialises in taking works of art and printing them onto a canvas. The sizes range from picture frame to whole walls, and can be even be split into sections.

Bags of Love
Personalised Jigsaw Puzzles
New from Canvas: these delightful and substantial photo jigsaw puzzles printed with your image make a special one of a kind personalised photo gift.

Photo Canvas Printing
Print your digital photo on canvas. High quality canvas prints from your photo.

example canvas prints

WWW.BAGSOFLove.CO.UK
The service prints images on bags, books, diaries, blinds, wallpaper, calendars, keepsake tins and photo puzzles. The company guarantees the quality will endure for at least a year.

WWW.PRINT2CANVAS.CO.UK
If a canvas doesn't quite do your digital art the justice it deserves, why not plaster it all over your walls? Print2wallpaper is a popular branch of the Print2canvas site.

print2canvas
"Not everybody trusts paintings, but people believe photographs"
Ansel Adams 1902 - 1984

Digital Artists
Click on an image to view each artist's work.

SEATTHOLE
vinyl bumper stickers • Click here for contact info • P.O. Box 1121 • Beaverton, OR 97005

Button Samples (not a brand)
featured buttons
Now you can order the popular "No War" buttons for your friends and strangers. Only \$3.95 plus shipping for 100. Color listed.

all the buttons
These are some samples of buttons that we've designed and/or produced.

WWW.SEATTHOLE.COM
If vinyl bumper stickers and one-inch pins are what you need to sell your art, then perhaps take a look at US company Seatthole. It also specialises in printing t-shirts and jumpers.

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Send a personal greeting or a full brochure. Folded postcards give you more space for product or event information and still mail at better rates.

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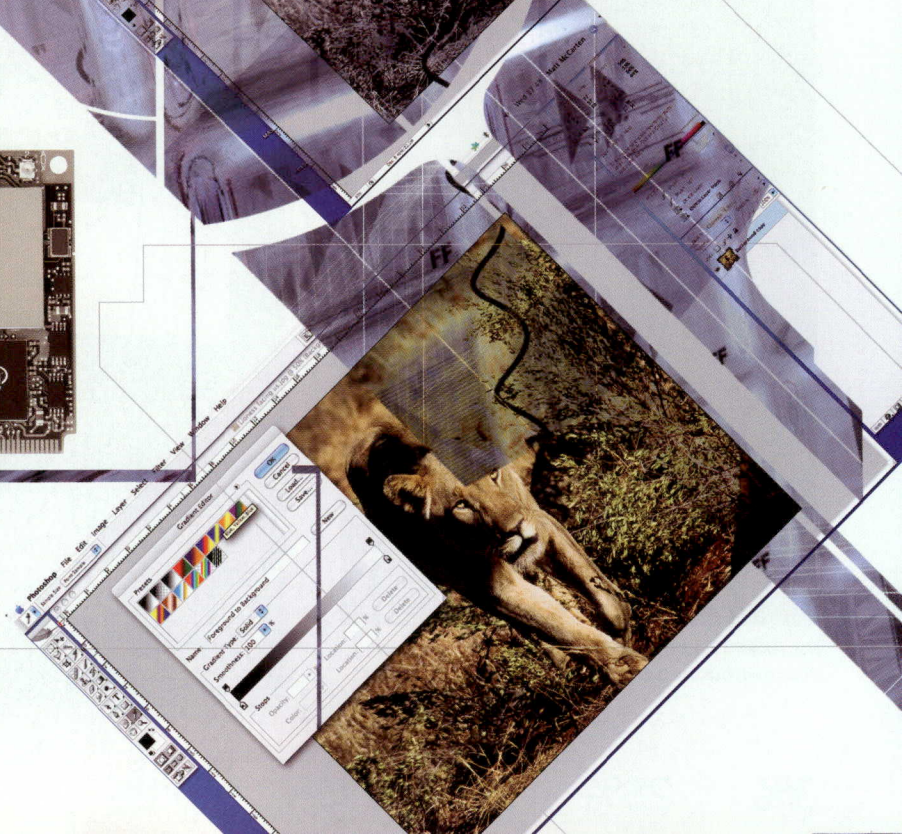
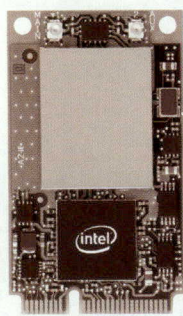
Double the Space
Send a personal greeting or a full brochure. Folded postcards give you more space for product or event information and still mail at better rates.

FREE SAMPLES
Request a free sample of our postcards, business cards, or other products. We'll send you a sample of the product you're interested in, so you can see the quality and design of our products.

Feature



INTEL INSIDE: Performing basic tasks in Photoshop can take longer using the Intel-based Macs. Many creatives are sticking to their PowerPC-based Macs or opting for the Windows start-up option with the MacBook Pro's Bootcamp



Mac & Adobe

When Apple announced it was to use Intel chips in its Macs the computer industry was delighted, but for the creative industry it was a different story **BY NATALIE JOHNSON**

Apple's announcement brought an end to its decade-long relationship with IBM. The idea of using Intel chips in Macs was raised by Apple as long ago as 1985, shortly after Steve Jobs was forced out of his own company. In 1991 Apple and IBM began discussing the feasibility of swapping hardware and software technologies. Eventually PowerPC was created, but while Apple took it up the PC market stuck with Intel chips.

"Our goal is to provide our customers with the best personal computers in the world and looking ahead Intel has the strongest processor roadmap by far," said Steve Jobs at the 2005 WWDC. "It's been ten years since our transition to the PowerPC and we think Intel's technology will help us create the best personal computers for the next ten years."

The reasons stated for the change were vague, but industry insiders have suggested motives, ranging from the reputed dangerously high temperatures the G5-class PowerPC chips generated to IBM's supply problems. Also, it was implied that the future

PowerPC roadmap wouldn't fulfil Apple's needs in terms of computing power.

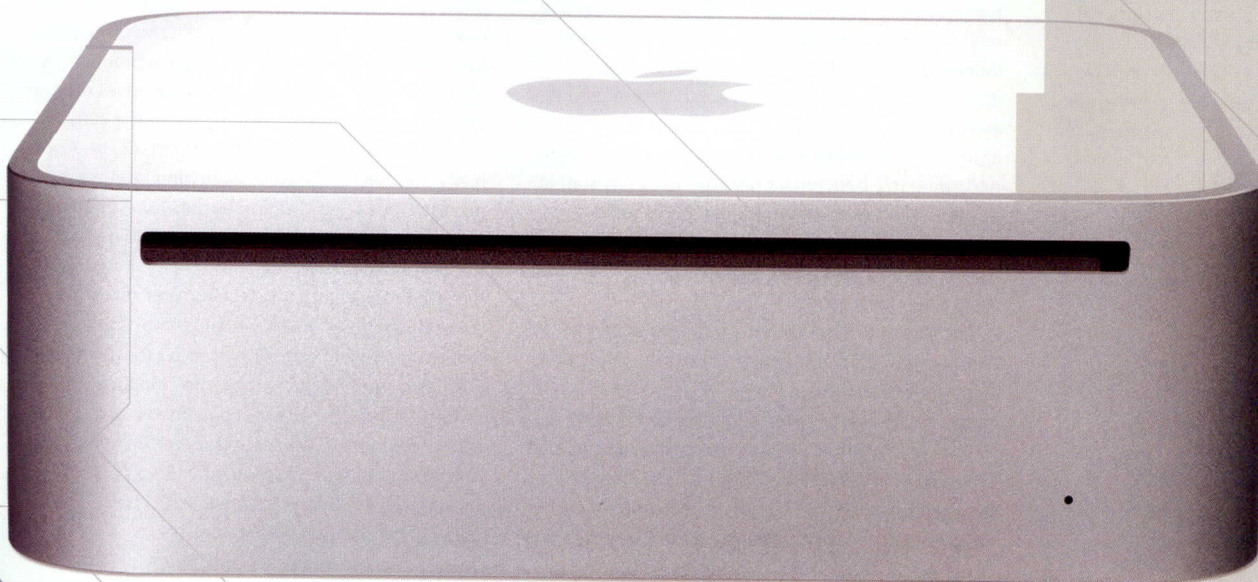
Steve Jobs exclaimed to his eager audience of Mac devotees that the transition would begin in June 2006 (a year after the WWDC announcement) and would be complete by the end of 2007. In fact, Apple launched its first Intel-based model on 10 January 2006 with the release of the MacBook Pro and a revised version of the iMac. A month later, on 28 February, the Intel-based Mac Mini was introduced to the world.

Apple's next addition was the 13-inch MacBook released on 16 May 2006, completing the line of Intel-based laptops. According to reports, Jobs indicated that the changeover could be completed as early as the end of 2006, a year earlier than initially thought.

Along came Adobe

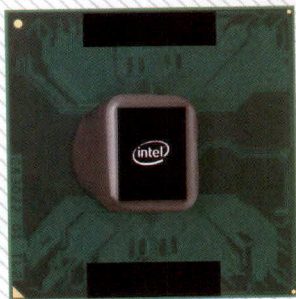
At the time executives at Adobe were pleased with Apple's plans to switch. "We think this is a really smart move on Apple's part and plan to create future versions of our Creative Suite for Macintosh that

“WILL CS3 BETTER HANDLE THE PACE AND POWER CREATIVE PROS DEMAND IF THEY CONTINUE TO USE AN INTEL-BASED MAC?”



11 JANUARY 2005: Apple introduces the Mac Mini to the world. The company enhanced the memory and released it with double the memory. Eleven months after the first version, Apple delivers the Mac Mini with Intel Core Duo

UNOFFICIAL PHOTOSHOP BENCHMARK TRIALS

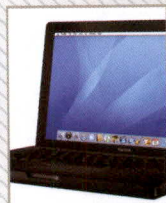


CHIP 'SHOP: In the unofficial test there was a marked difference between the handling of Photoshop work

In an unofficial benchmark trial carried out by the MacWorld website in May, the new 13-inch MacBook surpassed the iBook G4 in all tests except the Photoshop one, which was run on Apple's Rosetta emulation technology. The same was true of the new MacBook Pro and its predecessor the 15-inch PowerBook G4. The following results show the time (in minutes) it took each Mac to perform a set of 14 tasks using a 50MB file, with the memory set to 70 per cent and History reduced to minimum.



MacBook 1.83GHz
Intel Core Duo
2:53



MacBook 2GHz
Intel Core Duo
2:38



14" iBook
1.42GHz G4
1:49



17" MacBook Pro
2.16GHz Intel Core
Duo **2:26**



15" PowerBook
1.67GHz G4
1:34



20" iMac 2GHz
Intel Core Duo
2:31

support both PowerPC and Intel processors," urged Bruce Chizen, CEO of Adobe, who participated in the keynote address.

So when Apple launched its first Intel-packed product six months early, Adobe was left to play catch-up. Industry pundits argue that Adobe went along with Apple's originally proposed time-frame and was developing the eagerly awaited CS3 as the Intel-compatible package. So when the eager beavers at Apple moved the goal posts by half a year, the software producer was forced to provide CS2 owners with a plug-in allowing them to use the applications on their newly purchased Intel-based Macs, rather than re-release CS2 as a universal application that would run on both Intel and PowerPC systems. Adobe simply made minor adjustments to the suite enabling it to run within Apple's Rosetta environment on Intel-based Mac computers. Rosetta is an emulation layer that runs on top of the Tiger operating system and converts key commands written for PowerPC chips into ones that the Intel chips can interpret. This process has been criticized by creative pros; the extra layer restricts some of the performance of the new hardware as the chips are not running a native application. "Adobe's creative applications have not been extensively tested under Rosetta, so customers may run into compatibility and

other issues running these applications," explains Nick Peart, UK and Ireland PR manager at Adobe.

"Adobe Creative Suite does have one known issue: one component, Version Cue Workspace (server), does not run under Rosetta. We will continue to track and communicate any known issues through our technical Support Knowledgebase at www.adobe.com/support/main.html. Adobe and Apple have been partners for many years and we work as closely as possible to create the best possible products for our shared customers." Currently, the only Adobe product to run natively on the machines is Lightroom (a beta is available from labs.adobe.com) the company's own answer to Aperture.

The latest launch

The latest Intel-based Mac, the 13-inch MacBook, runs its native applications up to five times faster than its PowerPC-based predecessor the iBook G4, but independent reports claim that it runs Photoshop twice as slow.

No official comparative performance results have been released for running Photoshop on the old and new Macs from either company, and as such many independent trials have been carried out. The majority of tests show that the app on average runs around twice as fast on the older Mac siblings, although the reliability of these tests is questionable. According to a benchmark test carried out by staff at the MacWorld website the 13-inch MacBook out-powered the fastest iBook G4 in all but one of their tests – the Photoshop test (see the boxout above for the results of this test).

As these tests were carried out under unofficial conditions it is recommended not to take them as evidence but comment. For many the subjectivity of expert creatives is proof enough. "Using Photoshop CS2 on my new Intel Mac was one of the most painful experiences I have had and that includes trying to use Quark through Classic," says Mat McCartan, senior designer on the Mac magazine *iCreate*. "Rosetta is one

of the most pointless programmes Apple has ever given us. It moves slower than Classic and its redraw rate is pathetic. All I can say is wait for CS3 or – sin of all sins – load up Bootcamp and get a Windows version."

Future speculation

Intel Corp, the world's largest microchip manufacturer, has recently released plans for its next-generation of Intel chip, 'Merom' notebook processor. Reports suggest the company will unleash two waves of updates including the replacement of the 'Yonah' chip found in Apple's current line of Intel Macs. The first wave of Merom chips is due to start making its way into the MacBook Pro notebooks any time now as part of a seasonal refresh. If this happens Adobe may have to revise again how the hardware will run its Creative Suite.

So what then for the future for Apple and Adobe and the Photoshop using population? Will CS3 better handle the pace and power creative pros demand if they continue to use an Intel-based Mac? Adobe has publicly stated that they plan to support PowerPC, Intel Macs and Windows based computers with the next version of Creative Suite, and if the company's track record of delivering new creative products every 18-24 months is anything to go by, creatives may not get the update until the second quarter of 2007.

Is it a case of the hare and the tortoise? Has Apple really got that far ahead by launching Intel-based products before application leaders like Adobe heard the starting gun? If market share is anything to go by, perhaps not. Gartner, an independent analyst group, reported the Californian Mac producer still isn't as successful as its PC rivals, with its share of the worldwide market tumbling from 2.2 to 2.0 per cent. Furthermore, the figures show the company's share in its native country made for concerned reading: 3.6 per cent down from 3.8 per cent last year. Or maybe it's Adobe who should pull its creative socks up and move the launch of CS3 forward to please its baying herd of followers. Only time will tell. ■

**THE NEW
13-INCH MACBOOK
SURPASSED THE
IBOOK G4 IN ALL
TESTS EXCEPT
THE PHOTOSHOP
ONE**

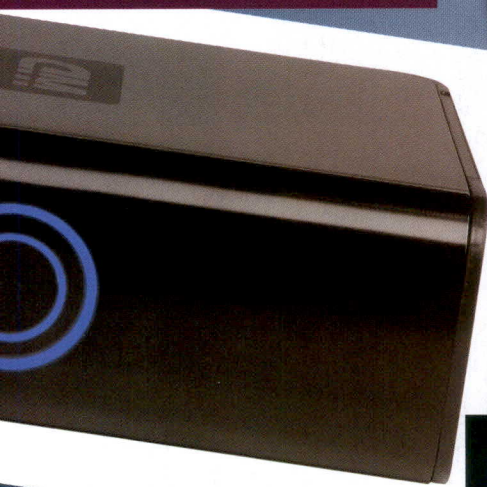


BLACK AND WHITE: The new line of Apple's Intel-based laptops. The family members include the white 1.83GHz 13-inch MacBook (left) and the black 2GHz MacBook (right)

SMALL WONDERS: The small components that are causing a whole world of debate, argument and upset. They may improve the speed and capability of an Apple Mac's native applications, but programs like Photoshop need a plug-in to operate

PRO CHOICE: Topping the range of Apple's latest Intel Macs are the 15-inch MacBook Pro (left) and the massive 17-inch MacBook Pro (right). But will creatives be happy with the performance of the new chips?

hard
drives



HARD DRIVE

ROUND UP

For those who have too many files and too little memory, an extra hard drive is the ideal solution. We round up the best of the bunch

An excessive number of files eating up computer memory seems to be a common problem for most creatives. Whether it's the multiple layering in Photoshop or umpteen variants of your latest project, drive space gets gobbled up quicker than turkeys at Christmas.

That's why more and more pro creatives are opting for an additional hard drive to back up files and store countless bytes of information. Furthermore, small, portable hard drives are being snapped up in their dozens, perfect for presenting potential clients with your portfolio.

The key elements to look for when deciding which hard drive to buy depends upon the use you have for it. The two most important factors are drive capacity (how many bytes it holds), and speed (how fast it transfers data). A 'fast' hard drive is one that has a rotational speed of around 7,200 revolutions per minute or higher, but the majority of hard drives will offer 5,400 rpm, which is adequate. As for data transfer rate, anything slower than 15 megabytes per second will become annoying.

Experts recommend that you buy a hard drive that gives you more storage than you actually need, as you cannot accurately account for all future requirements. It's always best to go for a well-known brand (like the five we've rounded up on these pages) but compare prices across the board to get the best deal.

LACIE

LaCie is an American corporation, which began manufacturing in 1992. Today it produces and sells hard drives, DVD recorders and players, displays, computer accessories and computer software. Unlike many companies, LaCie does not outsource its tech support or repair centre. About half of LaCie's workforce (approximately 400 employees) are part of the technical teams, to ensure consumers get top-notch merchandise.

Web: www.lacie.com

Brick Desktop Hard Drive 500GB

The Brick is fun as well as functional as it is possible to stack these brightly coloured Lego-style blocks together expressing playfulness in a user-friendly high-performance hard drive. The Brick is a perfect storage system for users seeking to store digital photos, save MP3s or transfer home videos from a camcorder. The hard drive is available in white, red and blue.

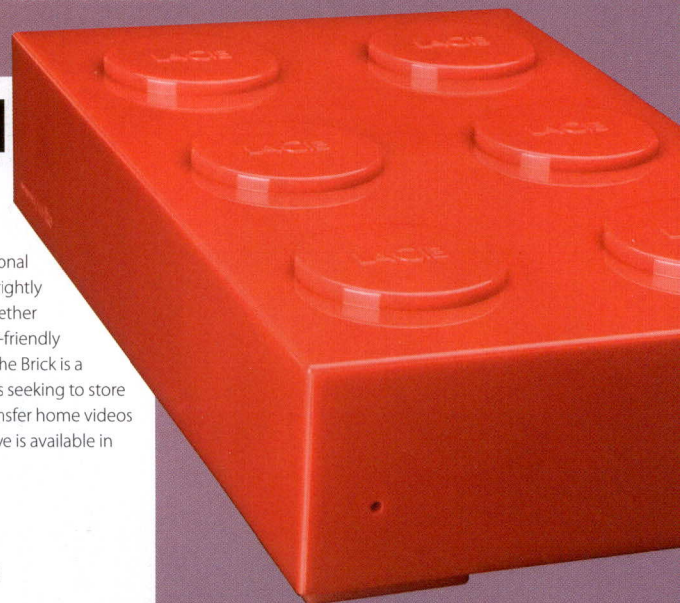
Price: £142.70 / \$269.99

Capacity: 500GB

Transfer rate: 34MB/s

Size (L x H x D): 112 x 188 x 44mm

Weight: 0.99kg



Hard Drive ROUND UP

WESTERN DIGITAL

Western Digital produces many varieties of hard drives, from the ones in your personal computer, to those being carried around in people's bags. The company designs and engineers hard drives that employ Serial ATA technology, to equal or exceed the performance and reliability of the SCSI hard drives that are common in high-demand computing environments.

Web: www.westerndigital.com

Media Center

The attractive Media Center is the only storage peripheral to incorporate an external hard drive, built-in 8-in-1 memory card reader (compatible with eight major media card formats) USB 2.0 hub and versatile back-up system. Furthermore a button glows blue to confirm that files will be backed up automatically.

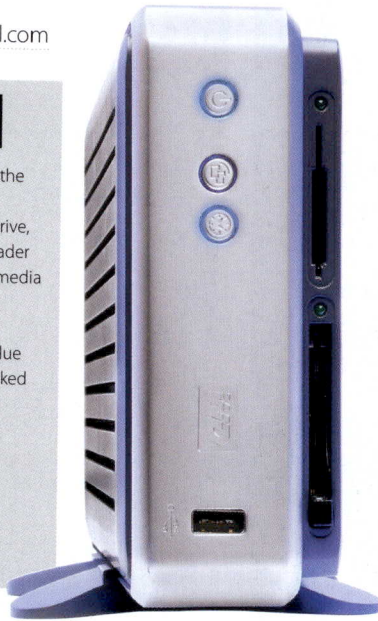
Price: £132 / \$249.99

Capacity: 320GB

Transfer rate: 400-480Mb/s

Size (L x H x D): 154.43 x 44.2 x 218.75mm

Weight: Not listed



My Book Premium Edition

This easy-to-use external hard drive features a dual interface for all-out high-speed performance. The drive comes complete with back-up software that ensures data is stored as easy and safely as possible. The unit also features a neat capacity gauge to show users at a glance how much space is available.

Price: £174.40 / \$329.99

Capacity: 500GB

Transfer rate: 400 Mb/s

Size (L x H x D): 56.7 x 172.2 x 143 mm

Weight: 1.32kg



Passport Portable Drives

The Passport Portable Drive is an asset for creatives seeking portable storage for business files, music, video, and games. It boasts capacities from 40 to 120GB and is simple, light and easy to carry.

Price: £105.70 / \$199.99

Capacity: 120GB

Transfer rate: 480 Mb/s

Size (L x H x D): 89.1 x 21.1 x 144.3mm

Weight: 0.2778 kg

“FOR CREATIVES
ON THE ROAD”



Rugged All-Terrain Hard Drive

This is the storage system for creatives on the road. Delivering up to 120GB in a small portable unit with an orange rubber bumper and scratch-protected aluminium shell for shock-resistant protection. The drive inside can sense motion, so if your drive takes a fall the drive head will stop moving to further protect your data.

Price: £148 / \$279.99

Capacity: 120GB

Transfer rate: Between 30 - 50MB/s

Size (L x H x D): 90 x 25 x 145 mm

Weight: 0.25kg



Biggest F800

This is the ideal storage centre for audio and visual professionals who require high-end performance at an affordable price. Offering a titanic 2TB of space, with a rapid transfer rate of up to 55MB/s and secure RAID technology, it's great for protecting your data too.

Price: £1,003 / \$1,899

Capacity: 2 TB

Transfer rate: 55MB/s

Size (L x H x D): 298 x 153 x 176mm

Weight: 6.65kg



FREECOM

FreeCom has been in business for over 15 years, developing mobile external storage products that are reliable and convenient, and allow data to be backed up at the touch of a button. The company offers a full two-year warranty and support hotlines so customers get the full package of after-sales care.

Web: www.freecom.com

FSG-3 Storage Gateway

A perfect all in one network storage solution for professionals or small companies who crave space to store high resolution files on a server. The product claims to act as a "Storage Server with 1001 possibilities" including: File server, Backup server, Webserver, FTP server, Network router, USB server, USB print server and AV server.

Price: £426 / \$805.87 / €629

Capacity: 500GB

Transfer rate: 480Mb/s

Size (L x H x D): 175 x 140 x 44mm

Weight: 0.95kg

Hard Drive 3.5"

This is a nippy little unit, which doesn't absorb desk retail space and emits next to no noise, thanks to the fact there is no fan; instead the device simply uses a small LED indicator to communicate with its user.

Price: £121.20 / \$229.30 / €179

Capacity: 80 to 400 GB

Transfer rate: 480M/s

Size (L x H x D): 200 x 115 x 40mm

Weight: 0.75kg

THE HARD DRIVE FOR MEDIA MAKERS AND CREATIVE PROS

MAXTOR

Seagate was founded in 1979 and was the first company to build 5.25-inch hard disc drives for the PC. Since then Seagate has been developing the technology and manufacturing products to help Creatives store data. Maxtor is part of the company build up and specialises in hard drives.

Web: www.maxtor.com

SMARTDISK

SmartDisk manufactures portable, network and multimedia storage products and technologies that enable users to share and preserve digital content and information. The company's top products include: FlashTrax XT, (palm-sized multimedia storage/player), PhotoBank (portable disk drive), FireFly (an ultra-portable hard drive) and the two models featured below.

Web: www.smartdisk.com

BLAZES THROUGH APPLICATIONS ALLOWING YOU TO WORK MORE

CrossFire

The CrossFire external hard drive is a high-performance storage device and is presented in an attractive design. The product is powered by a 7200 RPM hard drive, and blazes through demanding applications allowing you to work more and wait less.

Price: £99.99 to £154.99 / \$189 to \$293.21

Capacity: 250GB

Transfer rate: 400Mb/s

Size (L x H x D): 221 x 127 x 39 mm

Weight: Not listed

FireLite USB 2.5"

This lightweight silver compact hard disk allows Photoshop artists to store information on the move as it is extremely portable, and ready to work after the cable is connected. Additionally it can be daisy-chained to meet the most demanding storage requirements.

Price: £130.42 / \$246.70

Capacity: 100GB

Transfer rate: 400Mb/s

Size (L x H x D): 84 x 129 x 18mm

Weight: Not listed

Hard Drive ROUND UP

OneTouch III FireWire 800

This is the hard drive for media makers and creative pros as it easily allows users to tap into the speed of FireWire 800 for lightning fast access to files. Preformatted for the Mac, with enough capacity to back up and store files for the entire studio, you will find that it easily formats for Windows too.

Price: £132.12 / \$249.95

Capacity: 300GB

Transfer rate: 33-73MB/s

Size (L x H x D): 136 x 65 x 217mm

Weight: 1.45kg



OneTouch III Mini Edition

The Mini Edition encourages its creative owners to hit the road and bring their portfolio in its small, lightweight, and highly portable hard drive. It is automatic-syncing so users can always work with current files, and the USB connection makes life even simpler.

Price: £79.20 / \$149.95

Capacity: 60GB

Transfer rate: 480Mb/s

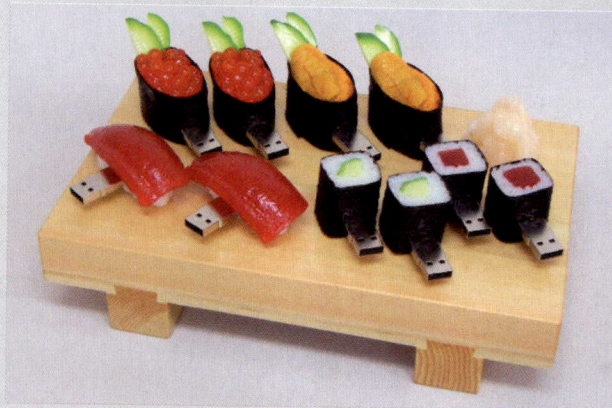
Size (L x H x D): 524 x 354 x 79mm

Weight: 0.205kg

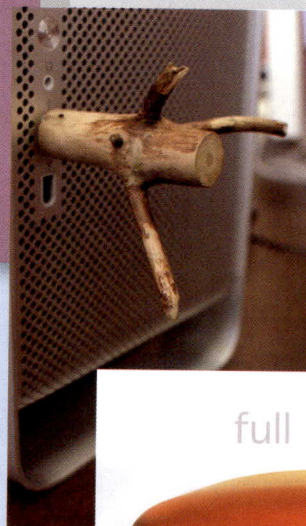


QUIRKY USBs

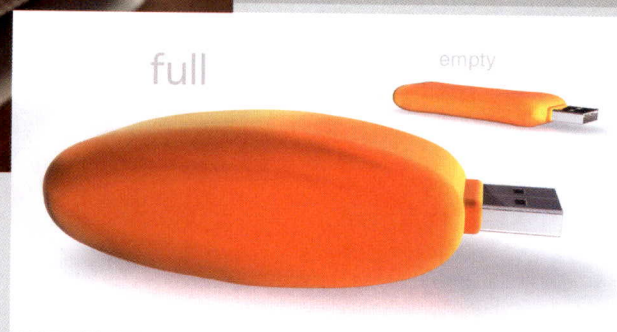
If you're after something a little smaller, then a run-of-the-mill USB pen can do the job just fine. However, where there's a market there's a gimmick.



The crazy inventors of the SushiDisk (www.sushidisk.co.uk), are manufacturing and peddling these sushi styled plastic USB pens including restaurant faves: kappa-maki (cucumber roll), ikura (salmon roe), tekka-maki (tuna roll), uni (sea urchin), and maguro (tuna). The prices range from £29.99 to £99.99 (\$56.70 to \$189) depending on how much memory you require.



If you're more of an eco-friendly fan, then maybe these 'Sticks' will be more up your street (or tree). The Netherlanders (www.ooms.nl) have taken the 'memory stick' one step further and quite literally fashioned an USB from an actual 'stick'. The 2.0 devices have been inserted into a real branch with dimensions of approximately 20 x 100 x 20mm and are on sale from €39 (£26/\$59) for 128MB and stagger up to €90 (£70/\$115) for 1GB.



There are many USB pens on the market now, but what about the future of hard drive space? Dima Komissarov has created an original style of USB pen, currently a design concept, the Russian has invented the 'Flashbag with Micro Pump'. The USB inflates as the device's memory is used acting as a visual reminder of how much space is left. For more information visit www.plusminus.ru.

Glossary of terms

Access time

The amount of time it takes for the device to seek and connect to the storage device to retrieve information.

Buffer

A storage area to temporarily allow for different rates of data transfer.

Byte

A sequence of eight binary digits, which acts as the unit of measurement for how much storage a hard drive can hold.

Capacity

The amount of information, measured in bytes that can be stored on a hard drive. A megabyte (MB) as 1,000,000 bytes and a gigabyte (GB) as 1,000,000,000 bytes.

Data transfer rate

The rate that digital data transfers from one point to another, expressed in megabits per second (Mb/s) or megabytes per second (MB/s).

Hub

A device joining communication lines at a central location, providing a central connection to all devices on the network.

USB

Universal serial bus connects external drives, printers, modems, mice, keyboards, etc, through a single, general-purpose port.

lap
tops



NOW THAT'S WHAT I CALL A NOTEBOOK

*Do your Photoshop on the move
with these powerful laptops that
pack a mean punch*



If your love for Photoshop is as big as ours, then those times when you're away from your computer are painful. Staring out of the window on a train or watching an awful rom-com when jet-setting seems like a waste of precious practice time. Similarly, if you have an important appointment with a client and want to prepare a presentation without worrying about the hardware you'll be greeted with, it's probably time to think about getting a laptop.

There are so many models on the market that parting with your hard-earned cash can be a decision nightmare. It's easy to get carried away by the temptation of a sleek and snazzy model, but if the specs aren't up to scratch your purchase could be a big mistake.

The model for me?

If money is no object and you don't mind splashing out on another software package, then you won't have to worry about matching up your operating system with your hardware at home or

**“PARTING WITH
CASH CAN BE A
DECISION
NIGHTMARE”**

in the office. But if, like most of us, you need to be budget-conscious, then you will need to install the same package you have on your desktop onto your new laptop. The Adobe CS2 licensing allows you to install a package onto a maximum of two different machines. There's no hybrid version of Adobe Creative Suite 2, so if you've already gone the way of the Apple at home, you'll need to get a MacBook. You're less limited when it comes to Windows systems, because there's plenty more choice for model types and brands for a variety of budgets – although you may find the system less intuitive.

There are a few pointers to remember when buying a laptop. Because you'll be working with large file sizes that could easily slow down your machine, plenty of memory and hard drive space (around 100GB) will be invaluable. Of course, you can always attach a portable hard drive to save your storage from being used up, but your Photoshop work will be tedious without that extra oomph of good speed.

Working with high-resolution images will mean that a good graphics card is essential. Steer away from integrated graphics cards. You'll be able to upgrade your machine far easier without one and always make sure you're up to date with the best graphics technology (this is particularly useful if you ever want to upgrade your software – you never know what new releases are around the corner).

Although you won't want to carry around an unnecessarily large model, a generous monitor size is a must to make your Photoshop work easy on the eye. Most new models don't scrimp on this, but try to opt for a widescreen that measures more than 15 inches so you can spread out your windows and palettes.

Finally, there will be more freedom using your laptop if you choose a piece of kit that comes with a good quality DVD writer, so you can burn and back up all those essential files.

Go shopping

There are plenty of places to pick up your laptop models. The obvious place is a company website to mail-order your pieces of kit, although this won't necessarily give you the best deal. A local chain store is another option, but let's face it, getting your ear talked off by a shop assistant on commission isn't everyone's cup of tea.

The best deals will come from scouting the web. If you've got Del Boy tendencies and fancy trying your luck with a bargain, check out eBay and start placing your bids. A potential bargain might immediately come to light by logging on to our favourite price comparison website, www.pricerunner.co.uk. Here, you can compare prices from reputable outlets, read up on customer reviews, check out the star rating and save yourself searching high and low for those cracking deals.

LAPTOPS: PORTABLE POWER

When high resolution, fast speed and huge storage space are a must

Sony VAIO AR Series

Web: www.sony.co.uk / www.sony.com

Contact: (UK) 0870-2402408 / (US) 1-888-476-6972

The AR series is Sony's designated multimedia PC range, fusing premium technology and entertainment features, and they all look pretty slick. Included in the range is the first VAIO notebook with Blu-ray disc. The benefits of a model from the AR series include a large hard disk capacity – perfect for storing large image files – and a 17-inch WideUltra XGA2 black LCD screen to make your Photoshop work a joy. All of the monitors include a dual-lamp and a multi-layer anti-reflection surface treatment to aid the display's contrast and brightness.

VGN-AR11S

Price: £1,999 / \$3,688

Operating system: Microsoft Windows Media Center Edition 2005

Platform: Intel Centrino Core

Memory speed (MHz): 533

Memory size: 1024

High drive capacity (GB): 200

Optical drive type: Blu-ray Super Multi Double layer DVD +/- RW/BD-RE Drive

Display: 17-inch (1920x1200) X-black LCD with double lamp technology

Graphics card: NVIDIA GeForce Go7600 GT with 256MB dedicated video memory

“A BLU-RAY DISC CAN STORE LOADS MORE INFO PER LAYER THAN A DVD”

VGN-AR11M

Price: £1,499 / \$2,765

Operating system: Microsoft Windows Media Center Edition 2005

Platform: Intel Centrino Core

Memory speed (MHz): 533

Memory size: 1024MB

High drive capacity (GB): 160

Optical drive type: Super Multi Double Layer DVD +/- RW Drive

Display: 17-inch (1440x900) X-black LCD with double lamp technology

Graphics card: NVIDIA GeForce Go7600 with 128MB dedicated video memory

VGN-AR11B

Price: £1,199 / \$2,213

Operating system: Microsoft Windows Media Center Edition

Platform: Intel Centrino Core

Memory speed (MHz): 533

Memory size: 1024MB

High drive capacity (GB): 100

Optical drive type: Super Multi Double layer DVD +/- RW Drive

Display: 17-inch (1440x900) X-black LCD

Graphics card: NVIDIA GeForce Go7400 with TurboCache supporting 256MB

Blu-ray

For those who aren't in the know, Blu-ray is the next generation optical disc format developed by the Blu-ray Disc Association and embraced by Sony. It's currently competing against the well known HD DVD format in true VHS vs Betamax style.

A Blu-ray disc can store loads more information per layer (25 gigabytes instead of 15) than a DVD because of the shorter wavelength. However, the drawback is that they're far more expensive to produce.



rock

Web: www.rockdirect.com
Contact: 08709 909090 (UK)

rock has been producing great-quality notebooks for over ten years. Although that's a pretty short amount of time compared to its competitors, its laptops offer some of the most innovative technology on the market. It's a really serious competitor, which is often applauded by IT experts.

There are a whole host of ranges available from rock, all catering for different needs, with plenty of power to satisfy rigorous Photoshop demands. All rock's products have a three-year collect-and-return warranty, so you can have peace of mind if anything does go awry. The CTX T2500 comes with an optional second battery that swaps with the DVD writer to give over three hours of extra power on the move. Great for those who need to use Photoshop on the train without sacrificing screen size and performance.

rock Xtreme CTX T2500

Price: £1,644 / \$2,995

Operating system: Microsoft Windows XP Home

Platform: Intel(r) Core Duo T2500

Memory speed (MHz): 667

Memory size: 1GB

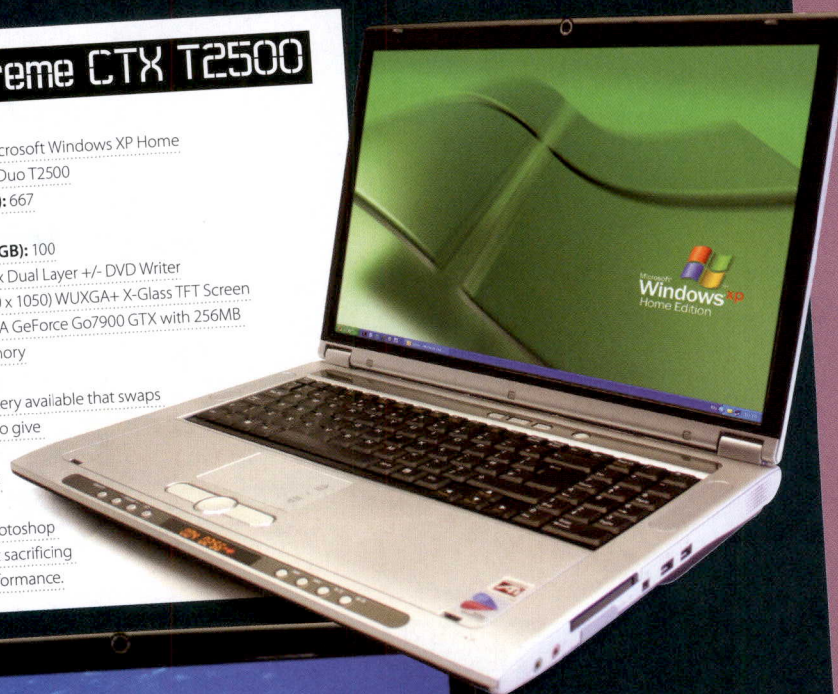
High drive capacity (GB): 100

Optical drive type: 8x Dual Layer +/- DVD Writer

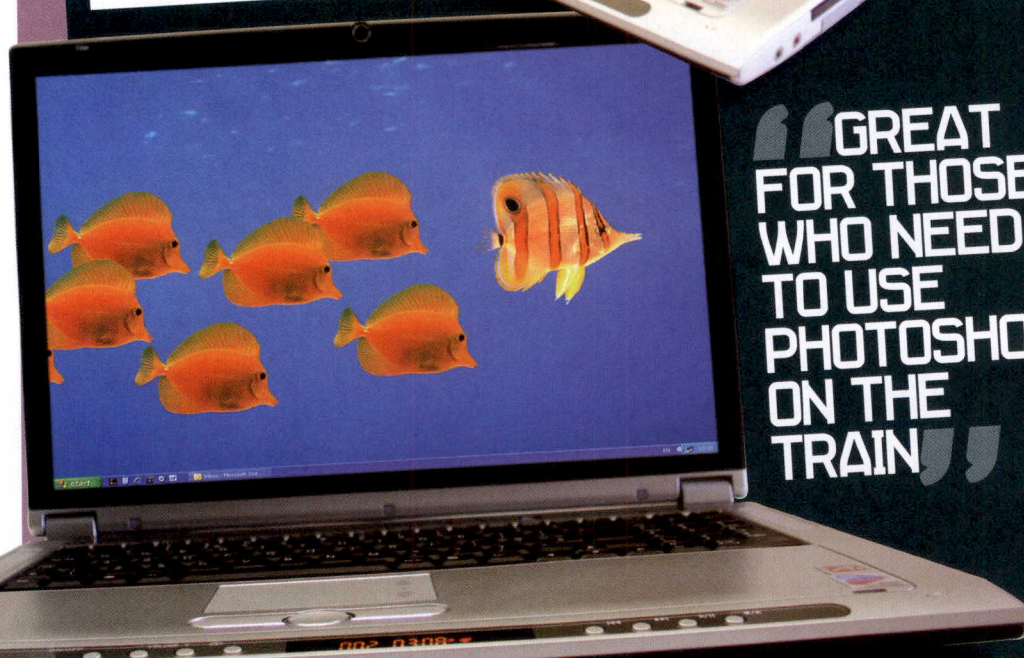
Display: 17-inch (1680 x 1050) WUXGA+ X-Glass TFT Screen

Graphics card: NVIDIA GeForce Go7900 GTX with 256MB dedicated video memory

Optional second battery available that swaps with the DVD writer to give over three hours of battery on the move — good for people who need to use Photoshop on the train without sacrificing screen size and performance.



GREAT
FOR THOSE
WHO NEED
TO USE
PHOTOSHOP
ON THE
TRAIN



Apple

Web: www.apple.com

Contact: (0800 039 1515 (UK),
1800 88 20 29 (Ireland)
1-800-275-2273 (US)

Apple delivers the goods with the MacBook and MacBook Pro, offering not only superb specs for speedy Photoshop work but also stunning design. Not only can you rely on Apple to provide a notebook with plenty of welcome extras, there's always great support both online and over the telephone. Both of these models are similar in style, but vary a little according to size and technical specifications.

The MacBook offers 2GHz of Intel Core Duo Power and up to 80GB hard drive, with an optional DVD burning SuperDrive,

MacBook

Price: £749 / \$1,099

Operating system: Mac OS X v10.4 Tiger

Platform: 1.83GHz or 2.0GHz Intel Core Duo

Memory speed (MHz): 667

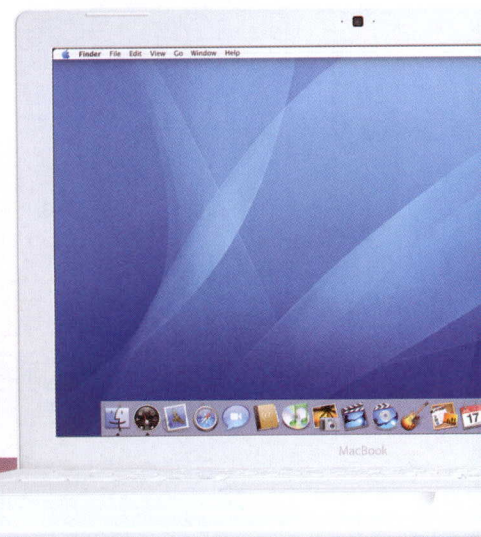
Memory size: Up to 120GB

High drive capacity (GB): Up to 120GB

Optical drive type: Super Drive with double-layer read support (DVD+R DL/DVD +/- RW/CD-RW)

Display: 13.3-inch glossy widescreen TFT display

Graphics card: Intel GMA 950 graphics processor with 64MB of DDR2 SDRAM shared with main memory



Laptop ROUND UP



built-in Bluetooth, wireless-ready Airport and up to 2GB of RAM from \$1,099 in the US, with the nasty tax man adding a little extra for the UK at £749, while Europeans get it for €1,119.

For extra punch, the MacBook Pro is five times the speed of the PowerBook G4, with eight times the graphics

bandwidth. The standard is a 15.4-inch display which comes with 2GHz or 2.16GHz Core Duo, one FireWire 400 and two USB 2.0 ports. However, we'd suggest the 17-inch display, which has 2.16GHz Core Duo, one FireWire 800 and three USB 2.0 ports.

MacBook Pro

Price: £1097 / \$1999

Operating system: Mac OS X v.10.4 Tiger

Platform: 2.16GHz Intel Core Duo

Memory speed (MHz): 667

Memory size: Up to 2GB

High drive capacity (GB): Up to 120GB

Optical drive type: 4x SuperDrive (DVD +/- RW/ CD-RW)

Display: 17-inch (1680x1050) TFT Screen or 15.4-inch (1400x900) TFT Screen

Graphics card: 17-inch - ATI Mobility Radeon x1600 with 256MB of GDDR3 SDRAM and dual link DVI. 15-inch - ATI Mobility Radeon x1600 with 128MB of GDDR3 SDRAM and dual link DVI



Alienware

Web: www.alienware.co.uk/

www.alienware.com

Contact: 0800 279 9751 (UK), 1-800-ALIENWARE (US)

If you're not one to trundle along with the masses then an Alienware notebook could be the right option for you. Alienware offers award-winning products with a

unique style and hefty performance. There are plenty of models to opt for with varying specifications, but all have the distinctive Alienware casing that will be sure to make heads turn.

Aurora MALX Elite Assassin

Price: £2,599 / \$4,792

Operating system: Microsoft Windows XP Professional Edition

Platform: AMD Turion 64 Mobile Processor

Memory speed (MHz): 400

Memory size: 120GB

High drive capacity (GB): up to 120GB

Optical drive type: 8x Dual Layer DVD +/- RW/ 24x CD-RW

Graphics card: 256MB Nvidia GeForce Go 7900 GTX SLI Enabled

“THE DISTINCTIVE
ALIENWARE CASING
WILL BE SURE TO MAKE
HEADS TURN”



books

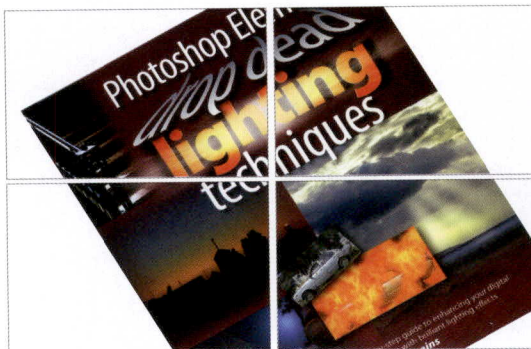
If you're passionate about pixels, let it show and stack your bookshelves with Photoshop volumes

Photoshop Elements Drop Dead Lighting

Author: Barry Huggins
Publisher: Ilex Press
Price: £17.99 / \$23.96
ISBN: 1-904705-93-6
Web: www.ilex-press.com

This simply laid out guide is recommended for digital artists who enjoy photo manipulation and experimenting with different conditions in an image.

Drop Dead Lighting Techniques begins with more simplistic lighting projects and basic explanations of the tools and features of Photoshop you will use to create them, but then progresses to more complicated techniques such as altering light conditions to completely transform an image. Equally important as producing the light itself is how it changes the area around it, so topics such as shadows and projections are covered in depth. The tutorials are written in an easy-to-



understand manner – great for covering more complex subjects, such as the way light is refracted by glass. ■

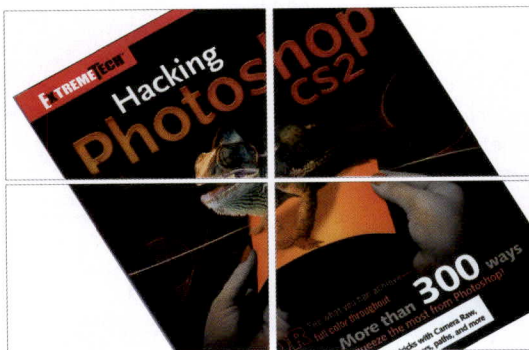
Rating: **4/5**

Hacking Photoshop CS2

Author: Shangara Singh
Publisher: Wiley
Price: £19.99 / \$29.99
ISBN: 0-7645-9788-4
Web: www.wiley.com

This book provides explanations of Photoshop's many settings and tools. *Hacking Photoshop CS2* describes how to use areas, such as the Camera Raw dialog box, more effectively and is packed with handy tips and shortcuts.

This is not a tutorial-based book, but more an in-depth coverage of the key areas within the program. Even the most experienced users of Photoshop are likely to benefit from the tips in the opening chapter of the book on how to use the workspace to its full potential. Another very useful section of the manual discusses creating actions and saving them as droplets, an important area to understand for those who use Photoshop



frequently. Although this is not a complete guide to the program, it does include a vast amount of interesting material. ■

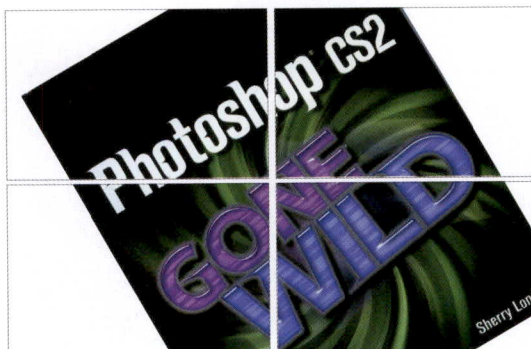
Rating: **3/5**

Photoshop CS2 Gone Wild

Author: Sherry London
Publisher: Wiley
Price: £22.99 / \$34.99
ISBN: 0-7645-9813-9
Web: www.wiley.com

This is not your conventional Photoshop guide. True to its title it provides some very wild and wacky project ideas. Although many of them employ interesting techniques a few of the results don't really hit the mark and can look a bit too bizarre.

All of the projects are clearly organised with an overview of what will be achieved. Not everyone may want to know how to distort a cat to fit in a bottle or apply a tribal face to a tree, but this is where this book's charm lies. It does serve in an informative sense too, covering areas that are unique to CS2, such as the Vanishing Point filter and Smart objects. This is not a



straight-laced manual, but a demonstration of the unique, if not always the most realistic, artwork you can produce. ■

Rating: **3/5**

books

The Fundamentals Of Creative Design

Author: Gavin Ambrose and Paul Harris
Publisher: AVA Publishing
Price: £14.95 / \$28.21
ISBN: 2-88479-023-3
Web: www.avabooks.com

Understanding the concepts behind successful design is crucial and this guide gives a good grounding in the most important areas.

Relevant attractive visual examples and in-depth coverage of topics including colour, layout and the use of typography make *The Fundamentals Of Creative Design* an engaging exploration. It is easier to understand a theory if you see it put into practice, so each chapter being supported by examples of contemporary designers' work makes this book indispensable. This is an ideal resource for those wanting to brush up on their design skills and use classic design theories to improve their artwork. ■

Rating: **3/5**

CD Art

Author: Charlotte Rivers
Publisher: Rotovision
Price: £19.99 / \$30.00
ISBN: 2-88046-745-4
Web: www.rotovision.com

Music fanatics and designers alike will delight in reading *CD Art*. It is entertaining and sure to stimulate your creative side, making you think differently about design.

The book is boldly and attractively presented from cover to cover and crammed with innovative examples of design for CD labels and case inserts. As music albums need to be eye-catching to increase sales it makes sense that some of the best examples of graphic design are found within this area. If you like the sound of this book another recommended read is *DVD Art*, packed with even more experimental and groundbreaking designs. ■

Rating: **4/5**

Mac Digital Photography

Author: Dennis R. Cohen and Erica Sadun
Publisher: Sybex
Price: £22.99 / \$29.99
ISBN: 0-7821-4272-9
Web: www.sybex.com

Although this is essentially a Mac-dedicated book it goes further by exploring inventive creative techniques.

You will develop your understanding of how your Mac can enhance photographic projects and also become more adventurous when composing shots. This useful guide shows you how to produce great-looking photographic results on your Mac. Photoshop Elements is discussed in detail, in addition to Mac-based applications such as iPhoto. A great read for any Mac enthusiast. ■

Rating: **3/5**



books

Building Design Portfolios

Author: Sara Elsenman
Publisher: Rockport
Price: £27.50 / \$40.00
ISBN: 1-59253-223-3
Web: www.rockpub.com

Presentation of your work is vitally important when trying to impress potential clients. That is why this guide is a must-have for those wanting to make their artwork stand out from the rest.

Invaluable guidance is given about the correct way to present your work in a variety of ways including online, as a motion portfolio, PDF portfolio and promotional book. *Building Design Portfolios* demonstrates using examples of successful and innovative presentation of the best designers' work and includes crucial information compiled using interviews from design professionals about what they look for in portfolios. ■

Rating: **3/5**

After Effects And Photoshop, Second Edition

Author: Jeff Foster
Publisher: Sybex
Price: £31.99 / \$49.99
ISBN: 0-7821-4455-1
Web: www.sybex.com

This book is a perfect addition to your design library, exploring how Photoshop can be used in combination with another program in the Adobe family to create effects and animations.

Although it will inspire beginners, a basic understanding of After Effects does help. Photoshop complements motion graphic design so much and using it in conjunction with After Effects is the perfect progression for adventurous designers. *After Effects And Photoshop* features examples of professional techniques, such as motion titling and making movies from stills. This book is unique, showing how to combine these two powerful applications to great effect. ■

Rating: **4/5**

Commercial Photoshop with Bert Monroy

Author: Bert Monroy
Publisher: New Riders
Price: £34.99 / \$45.00
ISBN: 0-7357-1388
Web: www.newriders.com

Anyone familiar with his work knows Monroy's most complex artwork comprises of thousands of layers.

Each chapter of this book is introduced by a Monroy masterpiece, acting as a perfect source of inspiration to motivate you to try out the tutorials. The opening overview of Photoshop provides vast amounts of essential information. Discussion then focuses on composition, producing photo-realistic effects and using Photoshop with Illustrator. ■

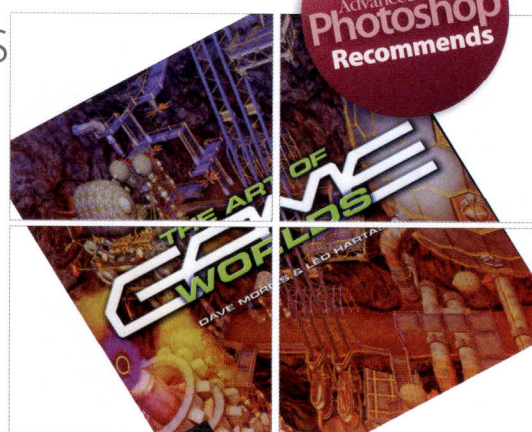
Rating: **4/5**

The Art of Game Worlds

Author: Dave Morris and Leo Hartas
Publisher: Ilex Press
Price: £17.95 / \$29.95
ISBN: 1-904705-34-0
Web: www.ilex-press.com

As is expected with such a book, it is filled with exceptional examples of game design that are large enough to fully appreciate.

The greatest strength of *The Art of Game Worlds* are the Insider Secrets sections in which experts in their field are interviewed and reveal the inspirations and techniques behind their work. Do not expect step-by-step instructions on how the artwork was produced, as the purpose of the book is more of a showcase of the best artwork. The opening chapters also give a good grounding in the history of game design and handy advice on how to get started and create your basic setting and



initial colours and lighting. The exploration even broadens to the type of background music and sound effects used. ■

Rating: **5/5**

Graphic Japan

Author: Natalie Avella
Publisher: Rotovision
Price: £24.99 / \$35.00
ISBN: 2-88046-771-3
Web: www.rotovision.com

It is difficult to miss the incredible influence that Japanese art has had within so many areas of design.

This is why a book such as *Graphic Japan* is so essential for anyone who is passionate about graphic arts and trends in creativity. Both the visuals and explanatory texts are presented in an approachable way. In fact the entire book's design and even its typefaces follow the principals of Japanese design, being delicate and elegant.

The book is organised into small collections of chapters in the form of essays and large galleries comprising of a varied array of striking examples of Japanese design. If you are enthusiastic



about innovative and cutting-edge design and want to gain inspiration, then *Graphic Japan* is the perfect purchase. ■

Rating: **4/5**

Classic Photoshop Effects

Author: Scott Kelby
Publisher: Peachpit Press
Price: £30.99 / \$39.99
ISBN: 0-321-27225-0
Web: www.peachpit.com

There is virtually nothing that Scott Kelby doesn't know about Photoshop and *Classic Photoshop Effects* reinforces this fact.

The best thing is that it is very easy to follow the step-by-steps, but it remains entertaining. You may be surprised at just how impressive the results are from the straightforward instructions. Large screenshots and frequent dialog boxes showing the necessary settings play a large part in the guide.

Experienced Photoshop users are likely to be familiar with many of the techniques, but there are also sure to be some new tricks presented in a fun way for you to try out. When a guide is



informative whilst informal in style it is often a winning combination, and this is true of *Classic Photoshop Effects*. ■

Rating: **4/5**

fonts

Jazz up your Photoshop work with new and exciting fonts from these sites

Font Diner

Web: www.fontdiner.com

The fonts on offer at Font Diner are high quality, trendy and available for both PC and Mac, meaning that there should be something here to suit, whatever your need.

The entire theme of the site's design is retro, with the homepage resembling a menu, and this retro feel carries through into the style of the fonts.

In addition to the font sets that are for sale, one section not to miss is Free Silverware, which is home to a fantastic selection of free fonts. If you want to see what can be done with the fonts, then check out the Home-made Specialties section for examples of designs that have integrated the typefaces. ■

Rating: **4/5**



Divide By Zero

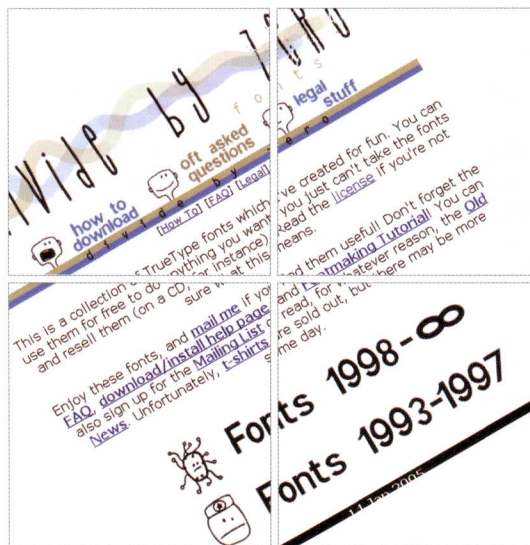
Web: <http://fonts.tom7.com>

Divide By Zero boasts a large collection of free pixel and TrueType fonts for Mac and Windows, proving that you don't have to splash the cash to create professional-looking works of art.

All of the fonts are designed to be fun and unique, and you can even learn how to create your own using the font-making tutorial. This lesson not only recommends hardware and software such as Fontographer, but also goes in-depth into the process of creating your own TrueType fonts from scratch.

So if you are looking for unusual and quirky fonts then you are sure to find them within the selection here, which is categorised into useful and descriptive sections such as Messy, Girly, Cute and Dingbats. ■

Rating: **4/5**



Chank

Web: www.chank.com

Chank features many fonts that you may be familiar with, as they have featured in many designers' work and on popular websites.

The site has been established for a long time and has developed a very extensive collection of classic, commercial and unique fonts.

The free fonts in Chank's archive are all available for both Mac and PC users, and were created by designers from all areas of the world. Some of the most popular font styles available at the site include handwriting, graffiti-like and bubbly. As well as free fonts, Chank's Fontpaks offer great-looking, unusual fonts for a low price. If you can't find what you need here, then you probably won't find it at all. ■

Rating: **4/5**



fonts

MiniFonts

Web: www.minifonts.com

Don't be fooled by the name, there are plenty of fonts here. The fonts on this website are not free, but they are still very affordable and of extremely high quality.

Intended to be used for web design, the fonts are in a pixel style, but they are also suitable for other digital projects. Choose from more than 230 fonts and benefit from discounted bundles of grouped sets.

There are also pixel font related articles on the site, such as how to design your own pixel fonts and how the font style has developed over the years. If you want to use the fonts on web pages they are ideal, as they are designed to appear crisp even at small sizes. ■

Rating: **3/5**

MyFonts

Web: www.myfonts.com

MyFonts is one of the largest font sites on the web, with over 50,000 fonts ready to buy. Despite its size, it is simple to locate the most suitable font for you.

You can search using keywords, descriptive terms, font foundry or designer's name. Have you ever seen a great font used and wanted to know what it is? Using the WhatTheFont feature you can upload scanned fonts and the closest match will be found for you to purchase.

There are also sections that list the current best-selling fonts and a news area for keeping on top of typographical goings-on.

Another useful section of the MyFonts website that any creative should pay a visit to is the forum, where you can interact with experts about everything font related. ■

Rating: **4/5**

Astigmatic One Eye Typographic Institute

Web: www.astigmatic.com

The name and font collection of this site are both very unusual. The design of the site is eye-catching and easy to navigate around, making your font hunt that little bit easier and enjoyable.

Some of the fonts you have to pay for, but there is also an extensive freeware section of alphabetically listed fonts so if you know what you are looking for then finding it is a breeze.

Both PC and Mac fonts can be downloaded from the site in both traditional and crazy styles. Wild Monkeys, Chicken Scratch and Lovesick are just a few of the fonts on the site, and just the name of these gives an indication of the bizarre styles that are on offer.

You can also choose to join the site's electronic mailing list to be alerted when new fonts arrive on the site, keeping you up to date with the latest trends in typography. ■

Rating: **4/5**

clipart

Cool Free Clipart

Web: www.coolfreeclipart.net

The purpose of this site is really in the name. It does indeed stock a wide selection of cool free clipart for your perusal.

This is a great site offering a fine selection of free images for you to incorporate into your non-commercial artwork and designs.

Many of the graphics have been added recently, such as a collection of 40 music-related images. Some of the other categories that have recently expanded are animals, cartoon and media, so it is worthwhile to keep checking back for even more additions. The home page also features links to a nice selection of other clipart sites and graphics resources for you to visit.

Although the site has recently developed it is not as extensive as other collections featured here.

Rating: **3/5**

321Clipart

Web: www.321clipart.com

321Clipart provides free JPEG images, GIFs and graphics for you to download. The selection here is immense, with over 12,000 images to pick from.

If you are going to use these cliparts on your site and not in a creative project all they ask is for you to add a link to their site so more people can enjoy using the graphics free of charge – a small price to pay we think. The site also features ready-to-use Web Templates if you are interested in creating a site and want someone else to take the strain of designing it.

While the 321Clipart site is not the most attractive thing to look at, it is very easy to use, and the searching facilities make locating the right graphic quick and simple.

Rating: **3/5**

Clip Art Center

Web: www.clip-art-center.com

Standard access to this site is free and enables you to choose from 8000 graphics. The site also makes it easy to search for images using keyword or category.

You can even choose which images are displayed by selecting whether you require black-and-white or colour clipart, and/or indicate the image format you prefer.

The selection is not just limited to clipart and photos, but there are also plenty of animations, arrows, backgrounds and buttons to play with.

If you access the Premium features you will be able to use vector image formats, royalty-free graphics, original clipart, carry out advanced searches and use the Images Per Page option. The design of the site is quite basic, but it is easy to navigate around.

Rating: **3/5**

clipart

We have gathered together the best clipart on the web for use in your digital projects

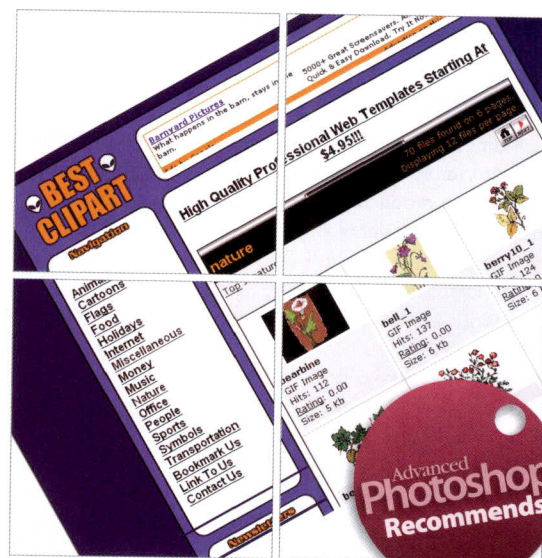
Best Clipart

Web: www.bestclipart.com

Downloading the clipart graphics on this site is absolutely free, but you must sign up first to view the gallery, which also won't cost anything.

This site offers a lot of variety when it comes to clipart themes. As the images have a sketchy feel, more than a computer-generated look, they may not be to everyone's taste but they are still interesting and appropriate for a lot of projects. With over 1000 images to choose from, you are sure to find something that takes your fancy. There is also a selection of backgrounds, wallpapers and templates that may be interesting to those wanting to incorporate the images into websites. This is not one of the largest clipart sites, but still worth checking out.

Rating: **4/5**



Webclipart

Web: www.webclipart.com

Although the title of this site indicates it is solely web-based, the graphics featured are suitable for other creative work.

If you are interested in using GIF animations there is a nice collection of these, and even a step-by-step guide of how to make them yourself. In addition to a selection of graphics, this site also aims to educate, through such sections as the Photoshop tips area. New tutorials are added every week, as is a selection of fine graphics from WebSpice, a rapidly growing web art subscription service. These are free to download so are well worth checking out. This site is unique in the fact that it combines a gallery of images for you to use with instruction on how you can create them yourself.

Rating: **3/5**



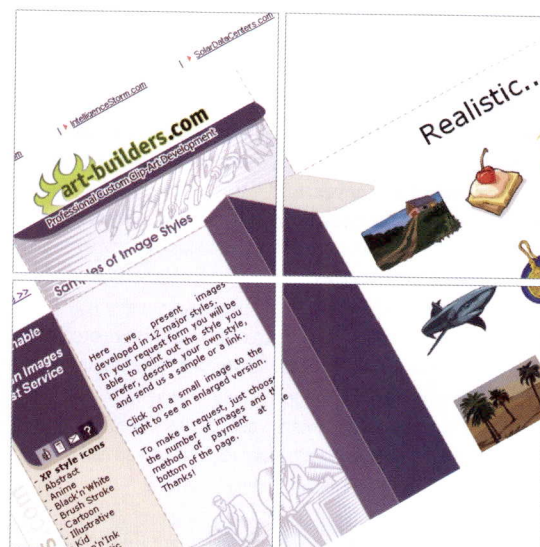
Art-Builders

Web: www.artbuilders.com

There is a wide selection of file formats offered to you when downloading graphics from Art-Builders, including EPS, JPEG, TIFF, PSD.

The clipart images look more professional than other sites, as professional artists and designers have developed each one and they are also not free to download. You only pay for the images you need and they are exclusive to you as you state what you require. You can therefore assign different specifications for your image and use the easy-to-fill-in description form. Images are created for you quickly (3-24 hours) and if you need multiple images the site also offers a discount when you buy large amounts of clipart. The site does also feature a free gallery of original clipart images, postcards, wallpapers and icons.

Rating: **4/5**



printing services

If you're proud of your images then why not show them off? Mugs, chairs, wallpaper... the list is endless

PhotoBox

Web: www.photobox.co.uk

Sometimes showcasing your work in an online portfolio site, forum or in a photo frame isn't enough. If you've spent hours producing an image you're proud of, then displaying your talents should be top of your 'to do' list.

PhotoBox is here to help. From simple services like printing your photos or enlarging them, to showcasing your artwork on canvas or in photobooks, the site is a must visit when you're after printing services.

Adorn your office or home walls with artwork created by you and professionally presented by PhotoBox. If you want something less run-of-the-mill then PhotoBox isn't for you, but for economic printing, this should be your first stop. The deliveries are fast and reliable too. ■

Rating: **4/5**



Shutterfly

Web: www.shutterfly.com

If you're like us and can never think of the gift to buy a loved one, then why not make something for them?

As well as providing photo-printing services to your door, Shutterfly produces a wealth of gifts; from a calendar, mug or photobook, to something more extravagant like personalised playing cards, puzzles or even a child's reading book with your child's image in, there are plenty of options. We're loving the mouse mats, which are great for displaying that latest masterpiece, as well as the keepsake box, which is the perfect gift to store those scraps of paper with handy hints in.

Straight photo printing starts at just \$0.19/10p, although for those not based in the US you might be looking at a shipping charge for larger items. ■

Rating: **4/5**



Fluid Images

Web: www.fluid-images.co.uk

Although displaying images on mugs, in calendars and on t-shirts is fun, nothing beats seeing something you created on a huge canvas. And if this is the route you're taking with your images, then make sure it is done right.

When getting a picture printed on canvas remember sunlight causes fading. Just like your paintwork, curtains or sofa, your canvas print will fade quickly under the sun's stare unless it is treated properly. At Fluid Images, all canvasses are treated with a fade-resistant varnish then stretched around a 12mm board to ensure presentation and longevity are preserved.

Run by Tim Scott, Fluid Images also allows you to choose images from its own gallery to print, or you can commission Tim to create something for you. ■

Rating: **5/5**



Print it

Digitally Yours

Web: www.digitally-youronline.com

Digitally Yours can transform all your digital images, photos, films, memory cards, memory sticks, etc, onto canvas. Whether it's your wedding photos, family portraits, holiday snaps or abstract art you want to print, Digitally Yours is prepared.

Offering print canvasses up to 44" wide and as long as you like (they've printed 8ft long images before!) Digitally Yours is the perfect resource for office walls and large lounges.

Also offering picture framing services it can offer customers the choice of mounting their work, framing their work in the traditional way and also the more popular canvas printing and stretching service. ■

Rating: **5/5**

Print2Wallpaper

Web: www.print2wallpaper.com

Now you can really show off your art – by making it cover your whole wall! Not content with a canvas or poster print, Print2Wallpaper can produce wall coverings for your home – however big your wall happens to be.

Although it's quite pricey – £70 (£120) per square foot – you can 'try before you buy'. Simply send a photograph of the area you would like to cover, along with the images you have in mind, and you'll be sent a digitally produced example of what your feature wall could look like. The try-before-you-buy service is available for wallpapers, blinds and canvases and costs £39 for up to three different images, and is fully refundable against your first order. ■

Rating: **4/5**

Buying

Web: www.promo-mugs.net

We say it time and time again but to get people's attention in this industry, you have to stand out from the crowd. By producing memorable posters, flyers and the like you'll stay in people's minds until they have a desk tidy. Send them a mug and they'll think of you every time they have a cuppa!

Buying offers an extensive range of mugs – ceramic, plastic, glass, travel and even recycled – suiting all requirements and budgets and all delivered in under a month.

As a promotional gift it might be a little tacky, but for producing personalised family tankards – it might just be perfect. ■

Rating: **3/5**

Print it

Designer Print

Web: www.designerprint.co.uk

In this digital age we accumulate hundreds of digital images on our computers and yet often never see them in print.

So if you really want to show off your favourite images, and keep up with the latest interior lifestyle trends, having them reproduced onto stretched canvas will turn them into amazing works of art that will last a lifetime. Designer Print offers canvas prints, block mounts, poster prints and designer prints – allowing you to turn your favourite images into artwork.

Although its range of services is somewhat limited when compared to those offered by some other sites and the website is rather basic, its prices are perhaps a little more realistic than some of its counterparts. ■

Rating: **3/5**

Transform Your Images

Web: www.transformyourimages.co.uk

This is one for those who are less confident about their imaging skills, but are a keen photographer. Transform Your Images offers a service where you provide the image and they enhance it to produce some bespoke artwork.

Giving you the opportunity to use their team of designers to vamp up your photo, there's nothing here that you couldn't achieve at home with a little help from Photoshop.

The Iconic Images are worth a look if you want a *Dirty Harry*, *Breakfast At Tiffany's* or *Beatles* image, as they start from just £35 and look pretty cool. ■

Rating: **2/5**

Spreadshirt

Web: www.spreadshirt.net

Founded in 2002, the Leipzig-based Spreadshirt offers online merchandising at no cost. The online shop system lets every website owner create a branded shop of customised textiles without set-up costs or minimum sales.

Nearly 120,000 shop partners take advantage of this with users ranging from large companies and organisations to private artists and individuals. Whilst the large companies make use of the extensive, customised merchandise services those with a more unique need can design and order individualised textiles "on demand" online via the site.

For lesser-known digital artists, choose between ordering a one-off design for yourselves or investing some more of your money and allowing the world to start wearing your designs. ■

Rating: **3/5**

Polystudios

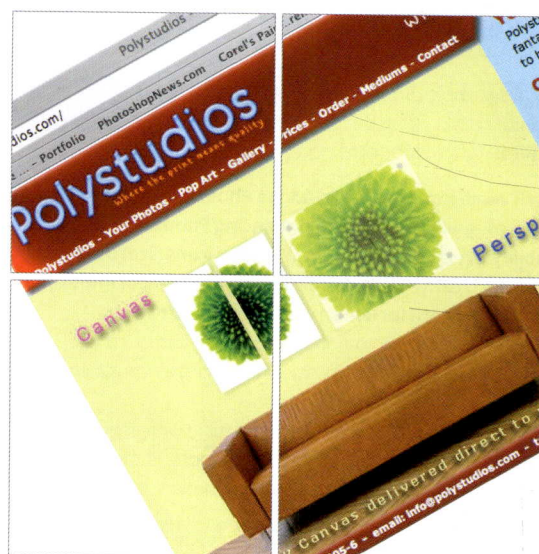
Web: www.polystudios.com

Canvas art is great, although if you produce something a little different – abstract, industrial – then a different medium might work better.

Polystudios provides printing services for canvas art – both wrapped and with white edges – as well as for printing on perspex. Delivering a modern feel to your images, there's also the option of splitting or tiling your image. Dividing the image into two, three or even four parts, this technique will get you noticed.

You can get an instant quote online for your image – just type in the dimensions and select the medium you'd like your image displayed in. Delivery charges may apply but all wrapping and lamination are included. It's easy to use, though examples are slightly lacking on the site. ■

Rating: **4/5**



Bags Of Love

Web: www.bagsoflove.co.uk

Want choice? Then look no further than Bags Of Love. Offering perhaps the most comprehensive selection of products to print your images on, Bags Of Love is a one-stop printing shop.

Show off your imaging talents by creating your own book. Alternatively why not have your images printed on folding screens, roller blinds or on wallpaper? Want something more subtle? Then go for their mugs, cushions or calendar. Then there's the perfect gift for any girl – a personalised handbag or make-up pouch – complete with your image on the front.

Also on the menu are traditional canvases, lamps and diaries. The choice is endless. If you're looking just to print your images on 4 x 6" however, you will be disappointed. ■

Rating: **4/5**



My Bigger Picture

Web: www.mybiggerpicture.com

From a personalised DAB radio to a director's chair, My Bigger Picture has you covered.

My Bigger Picture uses digital printing equipment to reproduce photographic images onto textiles and wallpaper. Textiles for bags, cushions, canvases and deckchairs are printed using dye sublimation printing meaning your image is embedded into the fabric (not just printed onto the surface) and is extremely durable, so it can be washed without fear of dyes or inks running.

Prior to printing, the photographs are scanned and artworked by a team of designers to get the maximum from your image. Your product is then individually made by craftsman in the UK.

If you can't find what you're after on the site, contact them as they produce a number of bespoke items to order! ■

Rating: **5/5**



plug-ins

Find the plug-ins, both free and for a fee, that can enhance your Photoshop package

Icon Plugin

Developer: SibCode

Price: £21 / \$39.95

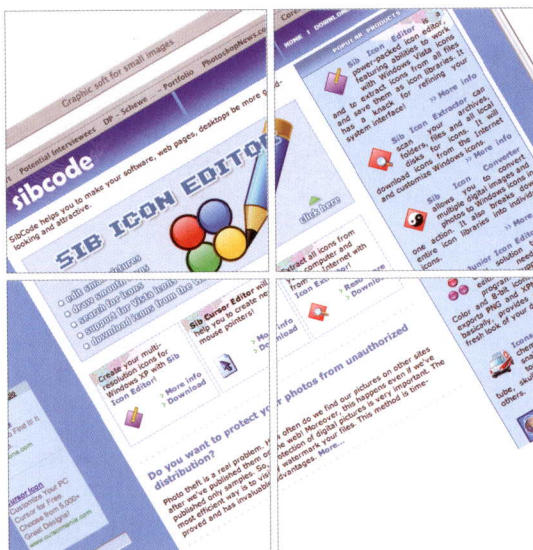
Web: <http://sibcode.com>

Create icons directly in Adobe Photoshop with the new plug-in from SibCode. Enhancing Photoshop with an ability to export and import Windows icons (.ico) users can use the creative tools and design environment of Photoshop and make icons for use on web pages or software.

Icon Plugin for Photoshop supports multi-format icons, transparency and semi-transparency, and creates icons compatible with Microsoft Windows XP and Vista.

Icon Plugin for Photoshop is compatible with all versions of Microsoft Windows and all versions of Adobe Photoshop, and is popular with independent software designers. ■

Rating: **4/5**



Photoshop FITS Liberator

Developer: ESA/ESO/NASA

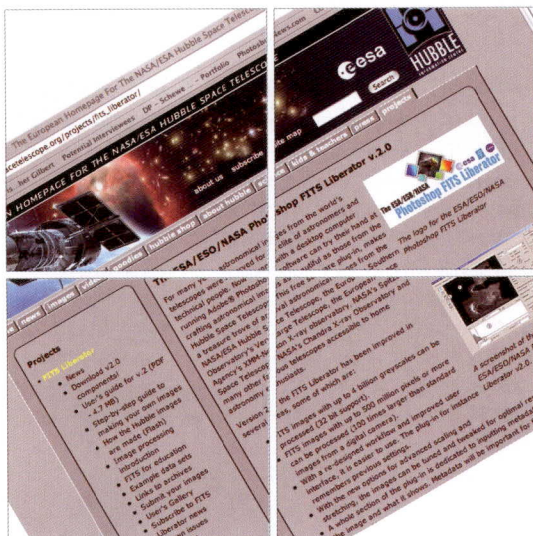
Price: Free

Web: www.spacetelescope.org/projects/fits_liberator/

For years astronomical images were reserved for elite groups of astronomers. But with the latest version of FITS Liberator, anyone with Photoshop can craft images as beautiful as those from the Hubble Space Telescope.

This plug-in is a cache of archival astronomical and spectra images from the NASA/ESA Hubble Space Telescope, the European Southern Observatory's Very Large Telescope, the European Space Agency's XMM-Newton X-Ray observatory and other telescopes accessible to home astronomy. ■

Rating: **5/5**



SiteGrinder 1.0

Developer: MediaLab

Price: £70 / \$130

Web: www.adobe.com/products/plugins/photoshop/

If you're looking to expand your portfolio into web design but don't have any experience in that area then this plug-in could be the perfect partner for you.

SiteGrinder converts Photoshop documents into interactive web pages and it does so in a way that is both more intuitive and more powerful than other web tools or plug-ins.

The intuitive plug-in generates the sliced and compressed graphic files and HTML files necessary to create everything from a basic text menu to an entire multi-page website with navigation links, pop-up menus and graphical buttons all programmed for you – leaving you more time to be creative. ■

Rating: **5/5**



What's on the web

Panopticum Alpha Strip 1.1

Developer: Panopticum

Price: £21 / \$40

Web: www.panopticum.com/ps/alphastrip/alphastrip.shtml

Panopticum Alpha Strip is a unique set of procedures for making alpha-channel image cuttings.

The new filters of this upgraded set will help you process your images using different geometrical effects (thin lines, circles, rectangles, etc) with little effort.

Use the images created with these filters as backgrounds for your internet pages, or for creation of emblems or logotypes. Although you can probably create images just as inspiring yourself, there are some handy actions to save you time and effort. ■

Rating: **3/5**

ShadowFixer

Developer: Fixer Labs

Price: £33 / \$61

Web: www.fixerlabs.com

Available as a single 'fixer' plug-in, or as part of a bundle with NoiseFixer and FocusFixer, ShadowFixer is a lifeline for when you need to save shadowy photos.

ShadowFixer has been developed to correct the problem of different exposure requirements within one photograph. A dark corridor in the foreground leading to a light garden in the background or shadows across a face, are just two of the problems photographers face daily.

Corrects under exposure in images easily with this plug-in and never again will you have to worry unduly about the quality of your source imagery. The plug-in is both PC and Mac OS X compatible. ■

Rating: **4/5**

Puzzle Pro 2.0

Developer: AV Bros

Price: £26 / \$49.95

Web: www.avbros.com/

For a bit of fun we have also taken a look at AV Bros Puzzle Pro, a plug-in that will allow you to create a jigsaw puzzle effect, as well as a plethora of other looks to treat your images with.

Puzzle Pro provides you with plenty of freedom in the creation of a puzzle's shapes, a large number of built-in effects for modifying the content of a puzzle's pieces, the possibility of not only being able to split an image into pieces but being able to draw the splitter's shape too.

Puzzle Pro 2.0 is a fun tool but it may well be one that you'd not get much use out of. We did enjoy having a play around with the jigsaw effect though. ■

Rating: **2/5**

galleries

Get cultured up and source some artistic inspiration at these top institutions

galleries

The Art Gallery

Address: On your computer, the internet, the world

Web: www.theartgallery.com.au

Phone: +61 3 5984 3283

This is an online gallery that aims to gather together a wide range of artists from the past and present.

Clicking on the Artist button unveils a long page full of artists as an indication as to how many people they feature. But the best bet is browsing through the categories section as that gives you the option to compare work much in the same way as it would be displayed in a 'real world' gallery. The site itself won't win any awards for design and, due to copyright, most of the established artists are omitted and the previews are too small. But, saying that, it's still well worth a look. ■

Rating: **3/5**

Art Promote

Address: On your browser, on your laptop, sat on your sofa

Web: www.artpromote.com

Phone: N/A

Not an art gallery as such, but this has got to be the number one resource for anyone who regularly looks for art on the internet.

It's Google for the art world! Everything on the site is laid out in an established, categorised fashion, so it's easy to navigate. A great commercial aspect of this site is that there are prints advertised for sale throughout, which is an excellent selling feature. This is a great tool with everything here for art lovers, although, be warned, it's a search tool so doesn't actually display any art. ■

Rating: **4/5**

Red Rag Modern British Art Gallery

Address: Red Rag Gallery
5-7 Church Street
Stow-on-the-Wold
Gloucestershire, GL54 1BB
Web: www.redraggallery.co.uk
Phone: 01451 832563

Red Rag Modern British Art Gallery specialises in fine contemporary art, sculpture and contemporary paintings from present day British and Scottish artists.

It claims to be one of the leading Gloucestershire art galleries based in the centre of the Cotswolds. Throughout the year the gallery features a changing programme of art events from a wide range of British and Scottish artists. Artists featured range from those with international standing to young emerging artists. There's a good selection of art on the website, but again the preview is slightly too small – you can't help but think a big image with a watermark would be preferable to a small image that you can't take a closer look at. ■

Rating: **4/5**

Advanced
Photoshop
Recommends

Manchester Art Gallery

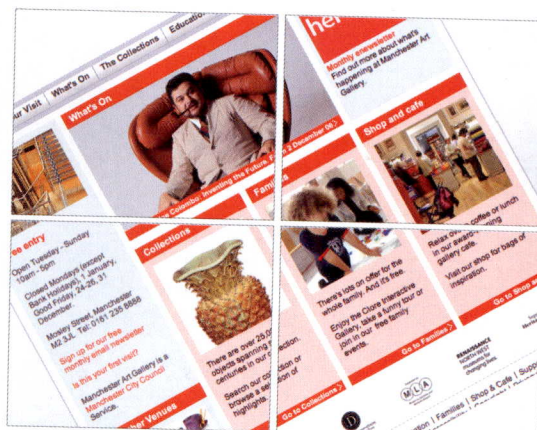
Address: Manchester Art Gallery, Mosley Street, Manchester, M2 3JL

Web: www.manchestergalleries.org

Phone: 0161 235 8893

Manchester is a beautiful city well worth a look for the architecture alone. The city boasts a range of galleries but the main one is the Manchester Art Gallery.

The current exhibitions range from iconic portraits to textiles, original sketches to designs. There are three floors and 21 rooms filled with masterpieces and designs spanning more than six centuries. Families are well catered for and the gallery holds a fully interactive environment for those pesky little hands. At present there are eight different exhibitions advertised on the website, so if you're planning a visit do some background research. The website is very neat and contains a wide range of information, with floor plans available in a pdf download. This



however, does mean that revenue is lost through the possible lack of brochure sales, so just remember to leave a donation. ■

Rating: **4/5**

Pompidou Centre

Address: Place Georges Pompidou 75004 Paris

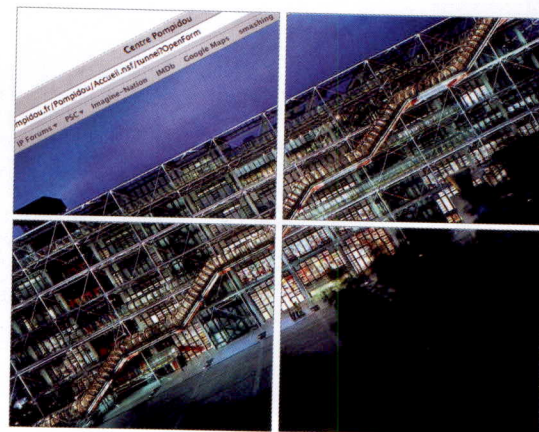
Web: www.centrepompidou.fr

Phone: +33 (0)1 44 78 12 33

The Pompidou Centre is an artwork in itself. With its exoskeleton steel structure and escalators leading up to the roof on the outside of the building, it's worth going just to see and explore.

Unfortunately the website is quite shockingly bad and it doesn't do the centre justice. At times you feel unsure as to what area you're in and it seems that it is trying to be an art installation of its own.

But all that aside, there's a huge amount of information contained within it. There is usually a photography exhibition showcasing some of the leading photographers of a generation and a fantastic hands-on children's gallery with thought-provoking artefacts. While some exhibitions are free, others you



have to pay for. This gallery is world renowned and a must-see – just don't expect anything from the website. ■

Rating: **4/5**

Lakeside Arts Gallery

Address: Lakeside Arts Centre, University Park Nottingham, NG7 2RD

Web: www.lakesidearts.org.uk

Phone: 0115 846 7777

Nottingham's Lakeside Centre is located in the University of Nottingham's campus grounds and sits on the edge of an idyllic boating lake. It's a unique public arts centre presenting an eclectic programme of music, dance, theatre, visual art and family events.

Since adding the Civic Trust award-winning D H Lawrence Pavilion to the existing portfolio of the Djanogly Art Gallery and Djanogly Recital Hall in autumn 2001, the Lakeside has rapidly established itself as a hugely successful multi-arts centre in the East Midlands. The Lakeside offers a year-round programme of high quality, diverse events. It's a very modern institution and can boast something to entertain everyone. Its website is clean,



modern and easily accessible and seamlessly fits in with the feel and intent of the gallery itself. ■

Rating: **5/5**

PC

Load the CD

Microsoft Windows

We support Windows XP unless otherwise stated. The CD-ROM should autorun. If not, follow the instructions below.

1. Browse to My Computer.
2. Right-click on your CD drive and select Open from the drop-down list.
3. Read the 'readme.txt' if there's one present to find out which files you need to launch to run the interface.

Mac

Load the CD

Apple Macintosh

We support OS X 10.3 and higher unless otherwise stated. This CD-ROM interface will NOT autorun when placed into your CD drive. Instead do the following:

1. Double-click the CD icon on your Desktop.
2. Read the 'readme' file if there's one present to find out which file you need to launch to run the interface.

On the CD

Follow the tutorials in the book with these essential files

The New 10.2 megapixel D80

Advanced Photoshop
The Premium Collection

Please select a tutorial below to

Pages 066-069 Touchable Textures	Pages 078-083 Elaborate Collage	Pages 084-088 Images To New Heights	Pages 090-093 Trash Tactics	Page 094-095 Cut Outs
Pages 096-102 Wacky Weather	Pages 104-109 Don't Lose Your Head	Pages 110-114 Half-Tones	Pages 116-121 Heavenly Effects	Pages 122-127 Jerry Lofaro Part 1
Pages 128-133 Jerry Lofaro Part 2	Pages 134-139 Apocalypse	Pages 140-144 Distressed Effects	Pages 146-150 Add Texture	Pages 152-156 Ink Effects
Pages 180-184 In A Music CD	Pages 192-203 Photoshop Relay	Pages 204-209 Ink Effects	Pages 228-233 Drawing Manga	

www.advancedphotoshop.co.uk forum home credits quit

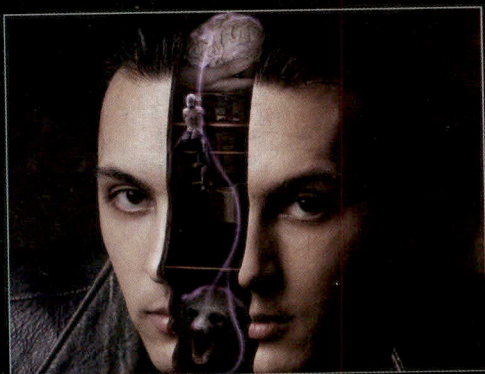
Disc navigation You get to all of the disc content using these easy folders. Each one is clearly labelled so you can find your files quickly.

Quit and links When you want to quit the CD, just click the Quit link at the bottom of the interface and then follow the instructions.

On the web If you want to talk Photoshop with similar minded people then why not visit the Advanced Photoshop forum?



ON YOUR FREE CD



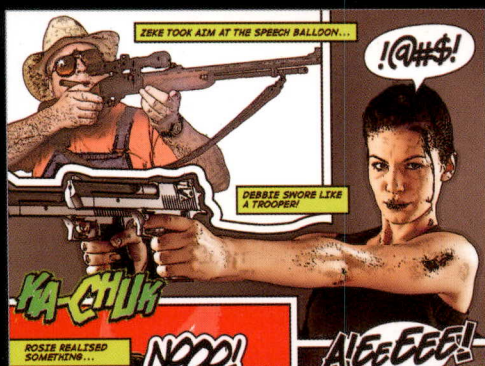
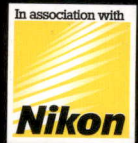
72-77

Discover how to piece together an intricate fantasy-style scene using a combination of collage-style comping effects, stylish paint techniques and delicate colour correction skills



104-109

Spook yourself silly with this Masterclass from Jason Arber. Find out how to use your own photos to create a stylish and convincing horror-style image that blends individual images together



186-190

Kapow! Find out how to use Comix actions in Photoshop to create a stylish, original and colourful comic strip illustration using your own photographs as the basis for your unique design

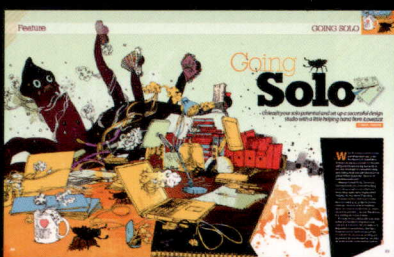
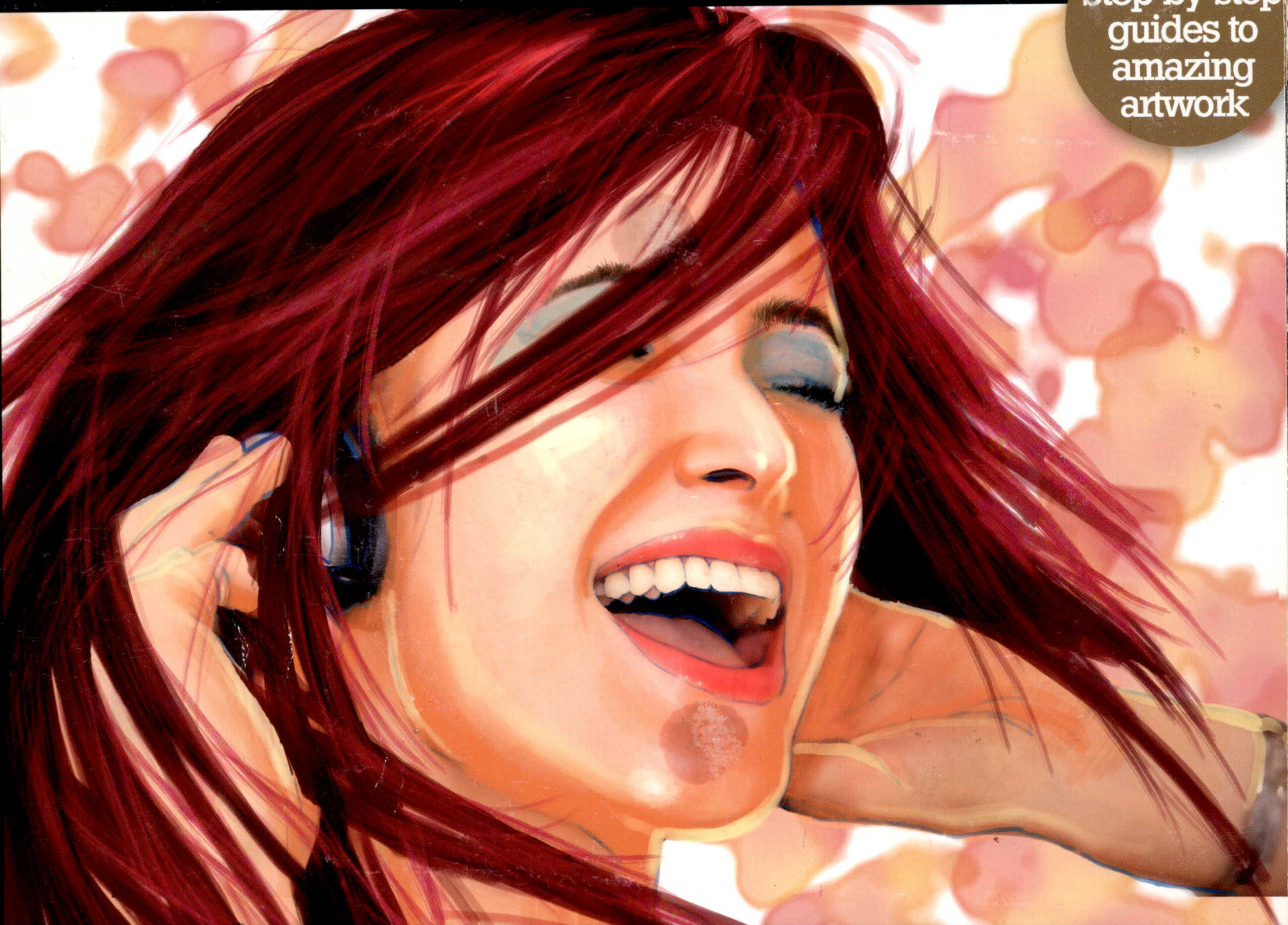


222-227

Pixel art is one of the most complex art forms to master in Photoshop. Find out how to do it with style and piece together your own pixel town with Army of Trolls as your guide

Get more from Adobe Photoshop®

Inside
Step-by-step
guides to
amazing
artwork



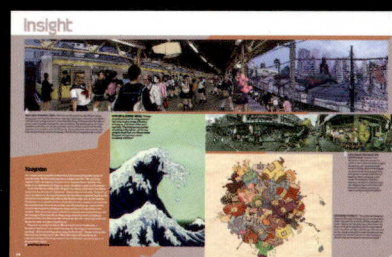
Insightful features

The team at iLoveDust talk you through how they set up their design studio, we explore the history and development of Adobe Photoshop, and much more



Expert step-by-steps

Tutorials written for professionals by professionals. You can follow many of the projects from start to finish using the files on the CD included in the book



Artists' portfolios

Be inspired for your own personal projects by viewing this selection of Photoshop-based artwork from some of the most prolific artists in the industry



Extra resources

Expand on your Photoshop potential with our well-researched collection of the best gadgets, technical essentials and creative accessories money can buy

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